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FAIRYLAND

An Opera in Three Acts

THE BOOK BY
BRIAN HOOKER

THE MUSIC BY
HORATIO PARKER

G. SCHIRMER

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ARGUMENT

Rosamund, a novice, from the abbey balcony beholds the young king Auburn riding across the valley, and falls a-longing for life and for him. But he, scorning the kingdom that has been too easily his own, would fain go a pilgrimage. He leaves his crown, not to Corvain his brother, but to the Abbess Myriel. Corvain therefore steals upon Auburn while he prays before the shrine, strikes him down, and leaves him for dead. But Auburn, reviving, finds himself among Fairies, and within the shrine not Our Lady but his own lady Rosamund; and they two are crowned King and Queen in a vision of Fairyland.

Auburn being gone, Corvain by force seizes upon the kingdom, which Myriel claims also; so each takes tribute from the People, who are grievously oppressed thereby. Rosamund, fleeing from the abbey in search of Auburn, falls into the power of Corvain. Auburn returns to claim his crown again; but none will recognize him for the King; Rosamund knows him only for her Prince of Fairyland; and he, being come back again to earth, knows her not. Myriel, pursuing Rosamund, comes upon the two together. While she and Corvain quarrel for possession of the fugitive, Auburn before all the people interferes, proclaiming himself king, and invoking the magic power of the Rose which he has brought from Fairyland. But the Rose withers before the scornful laughter of Corvain, wherein the People join; Rosamund, renouncing Corvain's protection, is led away prisoner by Myriel; and Auburn is left desolate.

Rosamund, believing steadily in her Fairy lover, is to be burned for witchcraft. Myriel strives to make her repent, persuading her how that her vision had been of Holiness, not of Love; but Rosamund will not doubt. Rosamund and Auburn, being without hope, now wholly remember each other and despise their dream; seeing yet Robin and his People as nothing more than mere peasant clods, who therefore cannot aid them. Auburn single-handed desperately attacks Corvain.

who has him seized and bound also to the stake. In that last moment, while the fagots kindle, they hear the drinking-song of the common folk in the tavern, and by that mirth know them for the People of the Hills. The Rose burns in Auburn's bosom like a star, while Rosamund sings the magic song thereof. The scene transforms again into the likeness of their vision, wherein Myriel and Corvain are overpowered by the throng of Fairies rushing in, and Auburn and Rosamund are again set free and crowned in a world that is one with Fairyland.

THE PERSONS

AUBURN—the King; afterward Prince of Fairyland	<i>Heroic Tenor</i>
CORVAIN—brother to Auburn	<i>Bass</i>
MYRIEL—the Abbess	<i>Mezzo-Soprano</i>
ROSAMUND	<i>High Soprano</i>
ROBIN—surnamed GOODFELLOW	<i>Lyric Tenor</i>
CHORUS OF NUNS, MEN-AT-ARMS, and COMMON FOLK (the People of the Hills, who are also FAIRIES)	

ACT I. Before the Abbey. All-Hallows' Eve (*One hour*)

ACT II. The Castle of the King. Noon. (*Thirty-five minutes*)

ACT III. The Village. Dawn. (*Thirty minutes*)

THE ACTION takes place Once Upon a Time, and within the interval of a Year and a Day.

THE TIME is roughly the Thirteenth Century; THE PLACE, a hill country in Central Europe. These, however, are not intended to locate the story with historical precision, more than in the case of any other fairy tale; but as an affair of scenery and costume and setting, the form in which it meets the eye. For the action takes place in the Valley of Shadows, also called the World: which seen in a certain light is also Fairyland. It is concretely represented as a triangular valley, some two miles on a side, having at one corner the abbey; at another, the castle of the King; and at a third, the village. And the scene is laid at each of these points in turn, the rest of the valley being in each case visible and recognized in the distance.

The visual effect of the production, therefore, is of that mediæval realm of fancy with which Maxfield Parrish, Arthur Rackham, and others have made us familiar. And the transformation by which, at the end of the First and Third Acts, the scene becomes a vision of Fairyland is presented by the sudden change from ordinary stage light to a fantastic and decorative scheme of vivid colors; and by the effect of this colored light upon the scenery and costumes.

Fairyland

ACT I

The Abbey

Overture

Brian Hooker

Horatio Parker. Op. 77

Allegro moderato (♩ = 116)

Piano

The first system of the piano part consists of two staves. The treble staff begins with a series of chords, marked *f*. The bass staff provides a harmonic accompaniment. The system concludes with a *mf* dynamic marking.

The second system continues the piano part. It features a section marked *poco agitato* with rhythmic patterns and 7-measure rests in the bass line. The treble staff has melodic lines with accents.

The third system shows a *cresc.* (crescendo) marking in the bass line. The treble staff has a melodic line that becomes more active, marked with a *f* dynamic.

The fourth system includes dynamic markings of *ff*, *dim.*, and *f*. A first ending bracket labeled '1' is present in the treble staff. The bass line has a triplet of eighth notes.

The fifth system concludes the piano part with a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

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First system of a piano score. The right hand features a complex, arpeggiated texture with many beamed notes and some grace notes. The left hand plays a more rhythmic accompaniment with eighth and sixteenth notes.

Second system of the piano score. The right hand continues with intricate arpeggiated patterns, while the left hand provides a steady accompaniment.

Third system of the piano score. The right hand has a more melodic line with some grace notes, while the left hand continues with rhythmic accompaniment.

Fourth system of the piano score. A first ending bracket labeled '2' is present. The right hand has a melodic line with accents and slurs. The left hand has a rhythmic accompaniment with accents.

Fifth system of the piano score. The right hand features a complex, arpeggiated texture with many beamed notes. The left hand has a rhythmic accompaniment. Dynamics markings *sf* and *p* are present.

Sixth system of the piano score. The right hand has a complex, arpeggiated texture with many beamed notes. The left hand has a rhythmic accompaniment. Dynamics markings *sf* and *p* are present.

3
mf

cresc. *f*

ff *dim. subito* *rit.*

Meno mosso
p espress.

p

4

pp Solo Violin

Andantino (♩ = 63)
rit. *pp a tempo*

5

First system of musical notation, consisting of two staves (treble and bass clef). The music features complex chordal textures and melodic lines, with various articulations and dynamics.

Second system of musical notation, continuing the complex textures and melodic lines from the first system.

Third system of musical notation, including a tempo change to 6/8 and the instruction *cantando*. A box above the staff indicates a tempo of 6 (♩ = 80).

Fourth system of musical notation, showing changes in meter and key signature. The system includes measures in 6/8, 3/4, and 4/4 time signatures.

Fifth system of musical notation, featuring the instruction *cresc. molto*. The system includes measures in 12/8, 4/4, and 3/8 time signatures.

Sixth system of musical notation, featuring the instruction *ff poco mosso*. The system includes measures in 3/4, 4/4, and 3/8 time signatures.

First system of a piano score. The right hand features a complex, arpeggiated texture with many accidentals. The left hand has a more rhythmic accompaniment. Dynamics include *ff* and *mf*. A fermata is present over the final notes of the right hand.

Second system of a piano score. The right hand has a melodic line with some grace notes. The left hand continues with a rhythmic accompaniment. The tempo marking *agitato* is present.

Third system of a piano score. The right hand has a very dense, arpeggiated texture. The left hand has a simple accompaniment. The dynamic marking *ff* is present.

Fourth system of a piano score. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment. A box containing the number 7 is above the right hand. Dynamics include *fff*. A fermata is present over the final notes of the right hand.

Fifth system of a piano score. The right hand has a melodic line with some grace notes. The left hand has a simple accompaniment. A fermata is present over the final notes of the right hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 12/8 time signature. It includes various rhythmic values such as eighth and sixteenth notes, and rests.

Second system of musical notation, continuing the grand staff. It features a dynamic marking of *ff* (fortissimo) and includes slurs and accents over the notes.

Third system of musical notation, showing a more complex melodic line in the treble clef with many slurs and accents, and a simpler accompaniment in the bass clef.

Fourth system of musical notation, including dynamic markings *ff*, *mf*, *f dim.*, and *p*. It features a section labeled "Curtain" and "Empty stage. A triangular" with a *marcato* marking. The system ends with a *p* dynamic marking.

valley with an Abbey on the extreme left; a wayside shrine separated from the distance by a chasm

Fifth system of musical notation, including dynamic markings *p*, *pp*, and *ppp*. It features a section labeled "espr." (espressivo) and includes a woodwind part for "ob." (oboe) and "cl." (clarinet).

Chorus of Peasants (off stage)

8 *Lo stesso tempo*

SOPRANO
ALTO
TENOR
BASS

p In low - ly and rude land Our

p In low - ly and rude land Our

p In low - ly and rude land Our

p In low - ly and rude land Our

p *ppp*

Lo stesso tempo ($\text{♩} = \text{♩} = 100$)

8

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low of the

folk are fain to dwell, By corn - land and wood - land Or fal - low

folk are fain to dwell, By corn - land and wood - land Or fal - low

dim.

(Enter The Old Man and The Forester)

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

dell. Yet we who bear her bur - den Will give our moth - er guer - don, A

The Old Man

O.M. I am not so swift as once I was.

The Forester

F. Stir thyself, Gaf-fer. The rest are home by

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

fair land, a good land, Whose peo-ple love her

O.M.

F. now. Hark to them! Art thou grown too old to

well.

well.

well.

well.

(Rosamund appears on the balcony. She looks out over the valley and listens. Passing peasants greet her)

O.M. Look there! An an-gel of

F. sing And dance on Hallow's Eve?

O.M. light on the Tower! Kneel thou! Take her blessing.

F. I will pray for

O.M.

F.

her. She will nev-er dance, nor sing, nor love. Thy mer-cy on thy saints, O

più f By sun - - beam and

più f By sun - - beam and

più f By sun - - beam and

più f By sun - - beam and

più f By sun - - beam and

O.M.

F.

Saints of the blessed Abbey, pray for me, And bring a bless-ing on my soul.

Lord!

shad - ow Her trea - sur - y shall shine With gold of the

shad - ow Her trea - sur - y shall shine With gold of the

shad - ow Her trea - sur - y shall shine With gold of the

shad - ow Her trea - sur - y shall shine With gold of the

(Third Peasant enters and listens)

O.M.  No need to spoil a man's prayers.

F.  Ay, old ho-li-ness, We must be

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - by of the vine. So we that do pos -

mead - - ow And ru - - by vine. So we that do pos -

mead - - ow And ru - - by vine. So we that do pos -



F.  ver - y care-ful of thy soul; Come home before we meet with them that have no

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve

sess her Will pray Our La - dy bless her: Sing A - - ve



poco f

Third Peasant *p*

3. P. *p* Look at the sun! Is this an-y sea - son for prayers? We shall be

F. souls.

and *Cre - - do* And kneel a - round her *dimin.*

and *Cre - - do* And kneel a - round her *dimin.*

and *Cre - - do* And kneel a - round her *dimin.*

and *Cre - - do* And kneel a - round her *dimin.*

dimin.

3. P. 10 tak-en by the elves if we de - lay much longer.

F. Let us go!

p shrine.

p shrine.

p shrine.

p shrine.

p shrine.

10

p *pp*

musical score for the first system, featuring piano accompaniment with triplets and dynamic markings.

(Rosamund leans over the balcony, stretching out her arms toward the riding knight whom she sees, but

musical score for the second system, including piano accompaniment and dynamic markings like *ff* and *fff*.

who is not visible to the audience)

musical score for the third system, including piano accompaniment and dynamic markings like *poco più mosso* and *fff*.

musical score for the fourth system, including piano accompaniment and dynamic markings like *p*.

musical score for the fifth system, including piano accompaniment and dynamic markings like *dim.* and *pp*.

11 Chorus of Men

TENORS *p*

BASSES *p*

Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the
Un - fail - ing for ev - er Her mys - ter - ies re - main: The blood of the

(♩ = 96)

p Bell of the Abbey

riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her
riv - er, The bod - y of the grain, The Au - tumn of her dy - ing, Her

Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -
Win - ter bur - ied ly - ing, Whom Spring — shall de - liv - er And Sum - mer crown a -

pp

(Rosamund disappears within the Abbey)

gain!

gain!

pp

pp

Ob.

Bells
(Tubes)

12

(Robin enters after two or three peasants. They kneel, then rise and proceed)

Tubes

Organ *f*

Ped.

Abbey Bell

poco rit.

f *poco rit.*

Robin (going)

Allegretto (♩ = 100)

(Corvain enters, across the bridge)

13

Ra. So we who bear her bur - den -

C. Corvain *f* Hold you there!

p *f* *poco agitato*

Ra. *(bowing to Corvain)*
 Gramer-cy for thy
 Fel-low!

C.

accel. *sfz* 11

Ra. fel-lowship, Good master! See how fast my honors fall: Poor

C.

accel. *a tempo* *mf* (♩ = 120)

Ra. Ro-bin is become the mate of lords, And fel-low to the brother of the

C.

p

Ra. King!

C. Corvain
 Be done, dog! Tell me, which way went the

f agitato *sfz p* *sfz p*

Rn.  Shall a dog look what way a king should go?—
 C.  King?
sfz

Rn.  **14**
 C.  *f* Ay! lest the King run forth to bay the
poco animato (♩ = 132)
f

Rn.  Sir,
 C.  moon, And be lost.
legg.

Rn. which king?

C. My broth - er, oaf! Are there so

Rn. (seated on the edge of the gulf)
The good

C. man - y?

dim.

Rn. and counting on his fingers)
sis - ters here, They say we have a King in heav'n.

p

Rn. The folk In the vil-lage yonder, they tell wonders too;

15

Ra. They say there is a king in Fair - y - land.

pp *delicatiss. e tenuto*

Ra. Now of these three to lose one -

p

C. Corvain. An-swer me! Saw ye the King in the

sfz p *cresc.*

C. (angry) for - est?

f

Ra. Robin Sir, I have seen Noman to-day more like a king than thee.

Meno mosso

p

16

Rn.

C.

(Corvain moves angrily)

More like!

leggiro scherzando

p

f *strepitoso* (♩ = 132)

(Robin dodges)

(Robin nods)

What now? Come hither.

p poco rit.

Ob.

(nod)

Robin

Nay, my lord, Not too much fel-lowship. See, there is yet A

pp

Rn.

gulf between us.

p

f

(Robin picks up a pebble and tosses it into the gulf. The pebble drops)

Corvain

17 *more quietly*
più mosso

C.

Hearken! Went he not Clad as a

C.

pil - grim, in gray weeds, with staff And san - dal? Would ye know him

Rn.

I have known

C.

so?

Più mosso

Rn.

man-y seek the Ho - - ly Land - Poor folk, like

Rn. us; dry women, lone-ly men, And such-like. But a

Bssn.

18 (♩ = 120)

Rn. king! Why, look ye now,

f *dim.* *p*

sfz

(♩ = 132)

Rn. 'Tis a-gainst na-ture! If we tell that tale, Men will but say that we have

pp *mysteriously* *poco rit.*

p

(♩ = 96)

Rn. murdered him For the sake of his crown.

C. Corvain

Dost thou say so, Vil-lain?

pp *f* *Agitato*

Robin

Rn. The saints for - - bid! I on-ly say We dare not lose him.

p tranquillo

Corvain

19 *agitato*

C. Fel-low, must I be My brother's keep-er?

f agitato

solenne p

Robin *commodo*

Rn. Brother to a crown, And fel-low to a

Allegretto (♩ = 120)

p

(Robin makes two gestures of decapitation)

Rn. clown - Ay, noble Sir, Or -

f

f

Bssn.

Cl.

ff

20

Mosso (♩ = 63)

(Robin has an inspiration)

Rn. *A - ha!* *See now:-*

sfzpp subito *pp*

Rn. *This is Hal-lows' Eve,* _____ *No night for prince or*

Rn. *Tempo di Valse*
pil - - grim wan - - d'ring, *For*

rit. *a tempo*
p

Rn. *who - so seeks* _____ *the Ho - ly Land to - night* _____

21

Rn. May chance on Fair-y-land a - thwart his way.

poco ten. *pp* *ten.* *pp*

Rn. Good! Say the

Ob. *accel.* *rit.* *pp* *a tempo*

(♩ = 138)

Rn. gob - lins have him, or the gnomes — Took him

Rn. to be their king,

poco f

22

Rn. or he hath seen A Sing - ing Wo - man in the

Rn. wood, and gone To slumber at her side for seven

Rn. years, And wake a mad - - man. -

23

Rn. *poco rit.* *a tempo*
 There now — is a tale Folk will be - lieve!

Rn. ²
 Say I well?

Rn. ²
 Say I well?

C. *Corvain f*
 Thy long tongue One day will

C. *f*
 crop thy long ears. E-nough! Go, Rouse the village!

24

poco animato

Robin

ra. On this night?

ta. Ho - ly Saints! Hal - lows' Eve?

na. Nev - er a soul stirs from his door -

poco animato

25

1. There be too many a-broad who have no souls:

(Bell)

Rn. *ff* (Robin hears the nuns)
 Not fortwenty kings!_

C.

f Chorus of Nuns (off stage)
 In sem - - - pi - - - ter - - - na

The Abbey Bell

ff

Rn. (Robingoes)
 Marry, here be more Seekers af- ter lost crowns!

C. *f* Corvain

Wait, thou!

sae - - - cu - la.

dimin. *p*

One Voice (Soprano, in the Abbey)

V. A - - men.

Ra. Not II! It is not good to walk too near the throne. Give ye good

sf:pp *pp legg.*

V. In sem - pi - ter - na

Ra. e'en, Brother, and keep ye safe From them who walk in

p

26 (Robin goes out) *ad lib.*

V. sae-cula. A - ve Vir-go glo - ri - o - sa!

Ra. dark - ness!

C. Corvain (growling)

Chorus of Nuns (within) In-solent!

A - - men.

A - - men.

26 (♩ = 92)

Chorus of Nuns

Moderato

*a tempo**p* SOPRANO I

A - ve Vir - go glo - ri - o -

p SOPRANO II

A - ve Vir - go glo - ri - o -

p ALTO I

A - ve Vir - go glo - ri - o -

p ALTO II

A - ve Vir - go glo - ri - o -

glo - ri - o

Moderato (♩ = 80)

Organ

p a tempo

Harp (off stage)

Corvain (turning away down stage)

O brother Au-burn, ho-ly brother Au-burn, Whose babe's eyes look be-

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

sa, Stel - la ma - ris, mun - di ro - sa, Pec - ca - to - rum

mf Organ

c. *3* *2* *3*

tween me and my will, Whose dreams rise like smoke a-cross my way,

Con - so - la -

gra - ti - o - sa Con - - - - - so - la - trix - ho - mi - num:

gra - ti - o - sa Con - - - - - so - la - trix

gra - ti - o - sa Con - so - la - trix, con - so - la - - trix

gra - ti - o - sa Con - so - la - trix -

One Voice

v. *f*

In sem-pi-ter-na sae-cu-la, —

c. *3*

How long? I shall remember!

trix.

mf A - - - men. *pp* A -

ho - mi - num. *mf* A - - - men.

ho - mi - num. *mf* A - - - men.

ho - mi - num. *mf* A - - - men.

ho - mi - num. *mf* A - - - men.

27

- ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp
A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp
A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

pp
A - ve Ma - ter, quae pri - mae - vae Ma - tris ma - la pel - lis E - vae

27

pp

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

Fi - li - um pro - la - ta sae - vae Gen - ti nos - trae Do - - mi -

(The nuns appear at the Abbey door and are issuing forth....)

num!

num!

num!

num!

pp Orchestra

dolce

... Myriel is at the head and Rosamund in white at the end of the procession)

mf 28

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf

O di - lec - ta, quam pri - o - ri Super - na - lis dig - nam tho - ri

mf 28

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

cresc.

Du-cent an-ge - lo-rum cho-ri Pa-ra-nym-phi pre-mi-o! O be-a-ta, quae sur -

cresc.

pp

ri - det U-bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

ri - det U-bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

ri - det U-bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

ri - det U-bi cre - a - tu - ram vi - det Su - ae car - nis, qui re - si - det

pp

(The nuns hang garlands upon the shrine)

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris - te mi - nis -

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris - te mi - nis -

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris - te mi - nis -

Da con-tem-ptum ter - re - no - rum O - di - um in vi - ti - o - rum Tris - te mi - nis -

poco rit. *pp* 30
te - - ri - um; Va - ni - ta - te Fac de - vo - tam,

poco rit.
te - - ri - um; Fac de - vo - tam,

poco rit. *pp*
te - - ri - um; Sol - ve men - tem, pae - ni - ten - tem,

poco rit. *pp*
te - - ri - um; Sol - ve men - tem, pae - ni - ten - tem,

30
poco rit. *pp*

Et va - len - tis per - fer - ven - tem -

Quan -

Et va - len - tis per - fer - ven - tem -

Quan -

Et va - len - tis per - fer - ven - tem Fo - - ve de - si - de - ri - - um.

Et va - len - tis per - fer - ven - tem Fo - - ve de - si - de - ri - - um.

Red.

*

più animato

- do tan - dem, quan - do fo - - re, Ut lae - tan - ti cum tre -

più animato

- do tan - dem, quan - do fo - - re, Ut lae - tan - ti cum tre -

Quan - do tan - dem, quan - do fo - - re,

Quan - do tan - dem, quan - do

(♩ = 60)

più animato

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

mo - - - re Spon-sus mi - hi in de - co - re Pa - ret in - tra

Ut lae-tan - ti cum tre - mo-re Spon-sus mi - hi Pa - ret in - tra —

fo - - - re, Spon-sus mi - hi in de - co - re Pa - ret in - tra

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri-am? Quo ju-cun-da spes a - ma - - ri

pa - tri - am? Quo ju-cun-do spes a -

pa - tri - am? Quo ju-cun-do spes a -

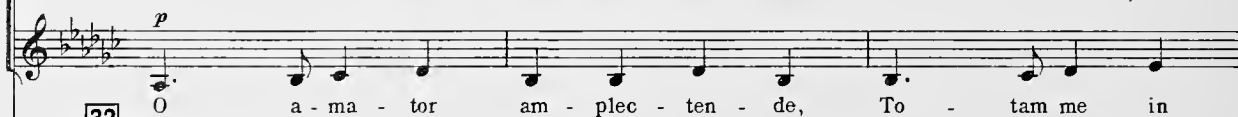
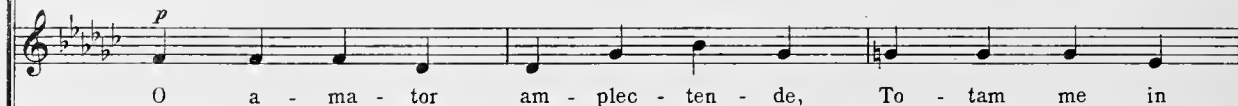
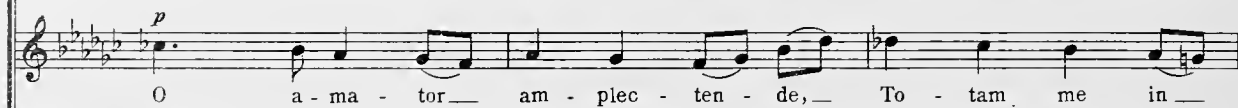
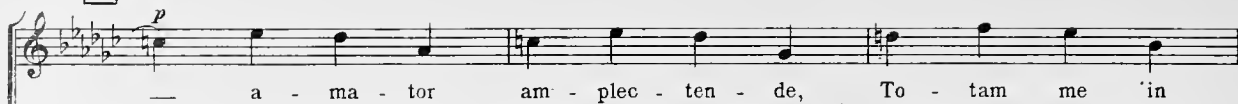
cresc.
 Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-
 Et a-mando amplex - a - ri Et am - plex - u con-se - cra - ri E-bri-
 ma - - ri Et a-man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-
 ma - - ri Et a-man-do amplex - a - ri Et amplex-u con - se-cra-ri E-bri-

cresc.

ff (The nuns move back into the Abbey) *p*
 a - - - vit a - ni - - mam. 0
ff a - - - vit a - ni - - mam.
ff a - - - vit a - ni - - mam.
ff a - - - vit a - ni - - mam.

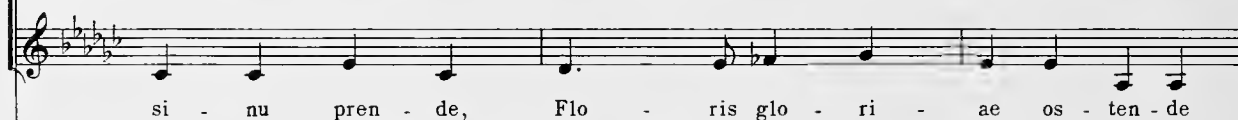
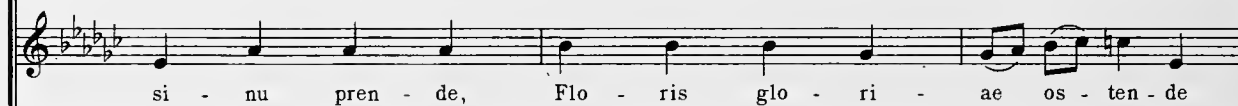
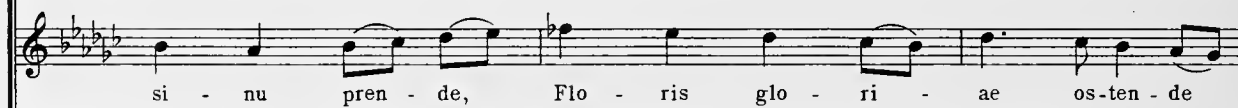
ff *p*

32



32

(♩ = 84)



I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

I - ma pe - ne - tra - li - a.

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

Per me - dul - lam cor - dis me - i, Mo - do tur - pis,

mo - do re - i, In - - fer ca - ri - ta - tem

mo - do re - i, — In - - fer ca - ri - ta - tem

mo - - do re - i, In - - fer ca - ri - ta - tem

mo - - do re - i, In - - fer ca - ri - ta - tem

pp

33

(Myriel hangs her garland last; then rises and confronts Corvain)

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

De - i, in - fer ca - ri - ta - tem De - i Quae de - sper - nit

33 (♩ = ♩)

p

Myriel

M. Lord Corvain, This place is ho-ly, and this e-ven-tide — Ap-pointed for

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

a - li - a! Quae de - sper-nit a - li - a!

Rec.

M. such joys as are not thine. What is thy will? Corvain

C. Little e-nough, good

Quae de - spernit a - li - a!

Quae de - spernit a - li - a!

de - spernit a - li - a!

Quae de - spernit a - li - a!

poco più animato

34

f ³

mf

mf

mf

mf

f

mother. On-ly to seek your saint-ly king, Auburn.

A - - - men!

A - - - men!

A - - - men!

A - - - men!

A - - - men!

34

(with evil emphasis)

If he be long away my will May count for something more. Look to it.

(♩ = 100)

sfz

Myriel

Thou? Sure-ly, then we shall have a king in - deed!

Corvain

What,

mf

⁸

c.

 have ye no more news of him than I, His brother? Ye be

c.

 women still - some one In this un-mann'd communion, brides of heav'n,

c.

 Might so far sin as to have heard his voice Sing-ing, and

c.

 caught the gleam — of his red hair A-cross the val-ley?

Myriel

(Myriel turns away contemptuously)

M. I have no word of him, Nor need for an-y e-vil words of thine. Farewell!

Rosamund (advances timidly to Myriel)

36

Rd. Mother - Myriel

M. Rosamund - thou?

The king - Is he lost?

Corvain (roughly) *f*

M. The king - Is he lost?

C. Corvain (roughly) *f*

Fl. *p*

Ay,

or gone to kneel by tombs And feast his soul on saints' bones.

C. or gone to kneel by tombs And feast his soul on saints' bones.

Rosamund (to herself)

Rd. I have dreamed Such an one should be king! Corvain

c. In Fair- y- land, may-be.

ad lib.
p

animato

Moderato

c. Ha! ha! ha! He is half minstrel, half Priest,

sf

Rosamund (quite unmindful of Corvain's coarseness)

Rd. I never saw a man so

c. al-to-gether fool. The rest is man.

(♩ = 66)

p

Rd. beau- ti-ful- So George against the dragon might have gone, Or

(♩ = 72)

pp

marcato

Myriel expresses silent disapproval
poco mosso

Rd. **38**
Mi-chael, thun-der-ing Lu-ci-fer down from heav'n.

Ob.

Cl.

Rd. **39** Rosamund
Lo stesso tempo (♩ = ♪)

Standing a-lone up-on the bal-co-ny Yon-der, and gaz-ing out in-to the

Rd.
world — Where the sun crowned the hills with gold, and allThe

Rd. shad-ows filmed with sil-ver and the songs Of mer-ry-weary folk

Rd. re-turn-ing home Blew down—the blos-som-y breeze thro' the

Rd. dull hum Of bees and croon of

Rd. doves a-round the tow'rs,

Rd.

Lo stesso tempo

Rd.  I saw one rid - ing on a great red steed.

Rd.  Glo - rious_ in gold - en ar -

Rd.  - mor, with his

41 Più lento  brow Flung up - ward in the sun - beams, and his

Rd. hair ————— Burn - ing o - ver him in clouds like a

Rd. nim - bus and blaz - ing on his shield: So, like some bright arch -

42 Rd. an - - - - - gel, ah! he

Rd. plunged down The mountain, o - ver the riv - er, thro' the vale In - to the

Rd. *for-est!*

ff con fuoco

C. *Corvain (trying to break into the scene)*
coarsely f

So ho! Stole a-way!

meno f *dim.*

M. **44** *Myriel (quietly, rather meek)* *Moderato*

Child, were thine eyes up-on thy beads, to see So

p

Rd. *Rosamund*

Therefore the world seems all

M. *fond-ly? There is a gulf between Thee and the world.*

C. *Corvain*

Bah!

p

animato

Rd. Won-der-ful as a dream of Fair-y-land. Corvain (derisively)

C. Fair - y - land!

p

M. Myriel

Have a care lest thou raise up The dust of carnal dreams against the light, And

p

Rd. 45 Rosamund (with enthusiasm)

M. I do not love to look up-on the

gazing on bright clouds despise the sun! 45 ($\text{♩} = 96$)

pp

Rd. sun— Only by his light to behold all else — And find it fair.

Rd. Mother, I know the world Turns ashes, yet — how shall I dream of heav'n

Rd. If not — by ev - 'ry sign — God shows us here?

Rd. The sweet songs and rich blossoms and kind

Rd. eyes, — The glo - - - ry and the

47 *pp*

Rd. gladness and the pow'r, Are these e - vil?

pp *espr.* *pp*

Corvain (maliciously delighted)

c. Answered! Well answered! See The saint

Allegro *f* *accel.* *ff accel.*

c. speechless! Pret - ty one, live,

(♩ = 60) *p*

48

c. laugh, love — To - day. To - mor - row —

Myriel (sternly facing him)

(She turns to Rosamund)

Moderato

M. *Ay, to-morrow! Child, Thou hast thine answer!*

Poco lento

Rosamund

49

Rd. *I have sinned -*

M. *This is he who loves earth!*

Poco lento

sf p *espress.* *f*

49

Myriel

M. *Go! seek for-give-ness. Pray the white saints wash thee pure of earth, and*

p

Rosamund

pp *ad lib.*

Rd. *Where lies the road To*

M. *show Thy heart the way to heav'n.*

pp *pp rit.*

a tempo 50 **Allegro**

Rd. Fair-y-land? Corvain (pointing behind them) *f*

C. *f*

Lo, where he

a tempo 50 **Allegro**

pp *f* *l/h.*

(Myriel hurries Rosamund, who tries to follow Corvain's gesture)

Rd. **Rosamund** *sempre più agitato*

I pray thee, let me wait to see his face, No - ble and

M. **Myriel** *sempre più agitato*

O-bey! There is a dev-il in thee! What, shall I Be

C. *sempre più agitato*

comes! Arch - an - gel! Prince of dreams!

p *sempre più agitato*

Rd. pure, the knight I saw

M. an - swered? Go! What,

C. Arch - an-gel! Prince of dreams! See him!

Rd. *Con moto moderato*
 but now! (Myriel forces Rosamund out) (Auburn enters)
 M. stub-born? What, un-will-ing? Go! (calling to Auburn)
 C. Lo, where he comes! Ha! ha! ha! Late!

Con moto moderato
ff *sfz* *p leggiero*

C. too late! Here was a pret-ty la - dy, fain To fol - low thee to Fair - y - land!

Auburn 51 *ad lib.*
 I love A la - dy in the Ho - ly Land.

pp ten. *teneramente*

(scornfully)
a tempo mosso

C.

Ho - ly Land, Fair - y - land, it is all one.

C.

Mean-while, who shall be king here?

A.

Auburn *Andante tranquillo*
 Is the name Of king so great a mat-ter?

C.

So they say. How think ye? Did the Lord mis-take, and

C
 send The Saint in - to the world be - fore _____ the King? Or _____

M
 Myriel (shocked)
 We have

C
 did the wo - men blun - der, and change the babes?

M
 heard e-nough blas - phe-my!

A
 Auburn
 Nay, — what harm In a word? We know him well for

A
 one whose love Covers her shame _____ with laughter.

(He turns to Corvain)

(with great dignity)

A. *ad lib.*
 Take the crown, In God's name, brother, and with all my

p Brass *pp* *f*

M. **54** Myriel (interrupting violently)
agitato
 Not so! Hold! _____

A. (to Myriel, quietly)
 heart Be thou_ Shall I

espress.
f agitato *ff* *p legg.*

A. hold so dear This paint-ed pic-ture-book of shad-ow and sun, This game of

pp

A. bare-the-head and bow-the-knee, These golden toys? Ye call me dream-er. Why,

pp *pp poco ten.*

Myriel (angrily)

M. Dost thou crown a dog with dreams?

A. These are dreams. I out-grow them.

agitato
f

55 Moderato

A.

C. Or an ab-bess? Come, give up Thy toys to thy nurse, child—

pesante

Moderato
mf

M. Myriel *agitato*
f Nev-er to such a

A. Nay. *f* To a broth-er, *p* if he will.

C. thy dry nurse.

pp *f* *sfz* *p*

56 Più mosso

M. *broth-er!*

C. *Go and pray, wo - man! Leave men — To deal with*

Più mosso

f

M. *accel. poco a poco*

C. *A pic-ture-book of souls; A game of life and*

men. — Go and pray! Leave men — to

accel. poco a poco

M. *death; a toy — where-by,*

C. *deal with men! Here is that Where - fore,*

M. Since the be-gin-ning of the world, strong hell _____ Hath tri-umphed o-ver

C. Since the be-gin-ning of the world, Men have slain one an - oth - er.

M. heav'n... 57 *Allegro molto*

C. *(a)* *(Myriel and Corvain glower at each other savagely)*

Shall I yield This to her?

Allegro molto

ff

M. Myriel (gesturing toward the shrine) *p* Not to me:

C. *(The tension relaxes)*

Molto moderato ($\text{♩} = \text{♩}$)

(Myriel smiles)

to one who was A wo-man, and now reigns throned_ o-ver all, Moth-er and

ppp *pp*

Maid and Queen.

pp

Auburn

58

Let it be so!

rit. *marcato*

Allegro moderato

And o-ver all our land

f 3 3

A shall blow the flow'rs Of E - den!

cresc.

Con anima (♩ = 60)

A Women shall bear, And men la - bor un - gov - erned.

p

A There shall be No law but love, no

cresc.

A crown save on whose brow Burns the Star of the

ad lib. 59 *espress.*

A Sea, and in her heart The red Rose of the world!

colla voce *pp*

Corvain (dryly)

1. Bass staff: *Corvain (dryly)*
 Ay, ay, she died Some years back.

2. Piano accompaniment: *poco pesante*
f

3. Bass staff: *2b*
 Let be, there are crowns in

4. Piano accompaniment

5. Bass staff: *2*
 heav'n Al - read - y. Al - so there are

6. Piano accompaniment

7. Bass staff: *poco a poco più mosso*
 maids a - live That may be

8. Piano accompaniment: *poco a poco più mosso*

9. Bass staff: *2b*
 moth-ers. In the dev - il's name,

10. Piano accompaniment

C. *2* *b.*

Let the kings reign — and the saints pray! Come home,

accel.

C. Take a wife, rule thy king - dom, be _____ a

ff *sfz*

M. Myriel *ff* *Allegro molto*

In the dev-il's name? (losing patience)

C. man! O, God's — Ma - ry's —

sfz *mf* *cresc.* *Allegro molto*

C. 61 *Presto*

the saints', The

Presto *sfz*

C. *gob - lins!*

sfz *sfz* *sfz*

C. *(d=100) (dangerously quiet)*

Fool, I would give life for this, Ay,— or

sfz *p* *poco sfz*

M. **62** Myriel

A. Auburn *ff*

Cor - vain! Be thou ware—

C. take life. Be - ware!

62 *ff* *ff*

M.  Of fire from heav'n! A -

ff

M.  void! We have en-dured O-ver-long. Be-

63 M.  gone from us, ere that Pow'r Whose word I bear re -

M.  move thee from His sight For ev-er! Give back! (Corvain retreats)

ff

across the bridge) 64

M.
 Hith-er! Thy sword, my son, Thy

A.
 Let thy foes all per - ish! all per - ish!

Auburn

M.
 sword! Break down the bridge! ^(Blow)

A.
 Cor - vain! Per - ish!

(Auburn strikes the bridge with his sword)

M.
 Break the bridge down!...

A.
 Per - ish! Per - ish! Cor-

Cymbals

molto pesante

(The bridge falls with a crash)

M. _____

A. 
 vain, Cor-vain is foiled! _____



65

M. 
 Broth-er from broth-er will I set a-part, _____ Blood from blood, saith the

A. 
 Cor - vain is gone! _____ His plan is but



M. 
 Lord! _____

A. 
 vain! _____



66 Presto

First system of musical notation for measures 66-67. The right hand features a rapid, ascending chromatic scale. The left hand plays a simple accompaniment of quarter notes.

Second system of musical notation for measures 66-67. The right hand continues the chromatic scale. The left hand accompaniment includes a *dim.* (diminuendo) marking in the final measure.

First system of musical notation for measures 67-68. Measure 67 is marked with a box containing the number 67. The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand features a rhythmic accompaniment with a *p* dynamic marking.

Second system of musical notation for measures 67-68. The right hand continues the melodic line. The left hand accompaniment includes a *dim.* (diminuendo) marking.

Third system of musical notation for measures 67-68. The right hand has a melodic line. The left hand accompaniment includes a *pp* (pianissimo) dynamic marking.

Fourth system of musical notation for measures 67-68. The right hand has a melodic line. The left hand accompaniment includes a *pp* (pianissimo) dynamic marking.

(Auburn kneels and offers the crown to Myriel)

68 Moderato

Single voice (within)

V. *In sem - pi - ter - na sae - cu - la.*

M. Myriel

A. Auburn *Not to me; to Her.*

Moth - er, now thy bless - ing.

Chorus of Nuns (within)

SOPRANO I *A - - men.*

SOPRANO II *A - - men.*

ALTO I *A - - men.*

ALTO II *A - - men.*

68 Moderato

Piano accompaniment with dynamic markings *f*, *mf*, and *p*.

V. *A - ve Vir - go glo - - ri - o - sa!*

A. Corvain (growling. . . disappears in the darkness) *Mother, far more than mother,*

C. *Holds the world such an - oth - er John - a - dreams?*

Chorus of Nuns (within) *A - ve Ma - ter,*

A - ve Ma - ter,

A - ve Ma - ter,

A - ve Ma - ter,

Piano accompaniment with dynamic markings *pp*.

A. 
 This system contains five vocal staves and two organ staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The organ part is in the right hand, and the bass line is in the left hand. The lyrics are: "Thou whose eyes Out of all a-zure skies look down on me, Whose quae pri - - mae - - - - - vae". The music is in a minor key with a 4/4 time signature.

 Thou whose eyes Out of all a-zure skies look down on me, Whose
 quae pri - - mae - - - - - vae
 quae pri - - mae - - - - - vae
 quae pri - - mae - - - - - vae
 quae pri - - mae - - - - - vae

A. 
 This system contains five vocal staves and two organ staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The organ part is in the right hand, and the bass line is in the left hand. The lyrics are: "hand is in the cool brush of the breeze O-ver my brow, whose voice hums lul-la-by Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -". The music is in a minor key with a 4/4 time signature.

 hand is in the cool brush of the breeze O-ver my brow, whose voice hums lul-la-by
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -
 Ma - tris ma - la pel - lis E - vae, Fi - li - um pro -

69

Organ

A.

Where brooks laugh in the sun, whose robe flows green A-long the
 la - ta sae - vae Gen - ti nos - - - - - trae Do - mi - num. —
 la - ta sae - vae Gen - ti nos - trae Do - mi - num. —
 la - ta sae - vae Gen - ti nos - trae Do - mi - num, Do - - mi - num.
 la - ta sae - vae Gen - ti nos - trae Do - mi - num.

pp

A.

spring-time_ Lo, now e-ven I, ——— A prince of dreams, lay my poor glo-ry down, —
 Quan - do tan - dem, quan - do fo - re —
 Quan - do tan - dem, quan - do fo - re —
 Quan - do tan - dem, quan - do fo - re —
 Quan - do tan - dem, quan - do fo - re —

pp

pp Brass

A. *pp*

—La-dy, be-fore the darkness of thy shrine While I go forth to find ——— thee, O

pp Ut lae - tan-ti cum tre-mo-re. —

pp Ut ——— lae-tan-ti — cum tre-mo-re. —

pp Ut lae - tan-ti cum tre-mo-re. —

pp Ut lae-tan-ti cum tre-mo-re. —

A. 71

let me learn The beau-ty paint-ed here in shad-ow and sun; The love that is the

legato

A.

mean - ing of this dream ——— Where-in we toss, long-ing;

A.

the har-mo-ny Where all earth's dis-so-nan-ces

SOPRANO I *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

SOPRANO II *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO I *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

ALTO II *pp*
Spon - sus mi - hi in de - co - re Pa - ret in - tra

Chorus of Nuns

A.

close and cling Sat-is-fied, full of sleep. Rose of the world!

pa - tri - am?

pa - tri - am?

pa - tri - am?

pa - tri - am?

pa - tri - am?

72

pp dolce

Animato

A.  Lift up mine eyes from lov - ing dust,

sfzp

A.  And — let Thy glo - ry shine be - fore me as a star

A.  Guid - ing my hap - pi - ness to Beth - - - - le - -

cresc. *f* *dim.*

73 Tempo come sopra

A.  hem!

p *8*

A.

Lift up my heart, Rose of the World, — and show Thy won - der ope-ning as a

Chorus of Nuns

SOPRANO I
O a - ma - tor am - plec - ten - de, To - tam me in

SOPRANO II
O a - ma - tor am - plec - ten - de, To - tam me in

ALTO I
O a - ma - tor am - plec - ten - de, To - tam me in

ALTO II
O a - ma - tor am - plec - ten - de, To - tam me in

pp

A.

rose un-fold-eth Her deep heart under the dawn. — O Star — of the Sea!

si - nu pren - de, Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, — Flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris, flo - ris glo - ri - ae os - ten - de

si - nu pren - de, Flo - ris, flo - ris glo - ri - ae os - ten - de

74 *rit.* Tempo giusto
 A. Rose of the world!

rit. *poco f*
 I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.
rit. *poco f*
 I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.
rit. *poco f*
 I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.
rit. *poco f*
 I - ma pe - ne - tra - li - a, I - ma pe - ne - tra - li - a.

74 Tempo giusto (Lightning showing the figures of Auburn)

pp rit. *pp* *ff*

and Corvain)

(Corvain strikes)

fff

fff

p

75

Allegretto (♩ = 66)

First system of the musical score, measures 75-79. The piece is in 3/8 time with a key signature of three flats. The tempo is Allegretto (♩ = 66). The first measure is marked *p*. The second measure is marked *Fairy fires*. The first staff has an 8-measure slur over measures 75-78. The second staff has an 8-measure slur over measures 75-78.

Second system of the musical score, measures 75-79. The first measure is marked *shining*. The second measure is marked *glowing*. The first staff has an 8-measure slur over measures 75-78. The second staff has an 8-measure slur over measures 75-78.

Third system of the musical score, measures 75-79. The first measure is marked *sfz*. The first staff has an 8-measure slur over measures 75-78. The second staff has an 8-measure slur over measures 75-78.

Fourth system of the musical score, measures 75-79. The first measure is marked *ff*. The second measure is marked *dim.*. The third measure is marked *p*. The first staff has an 8-measure slur over measures 75-78. The second staff has an 8-measure slur over measures 75-78. Measure 76 is marked with a box containing the number 76.

Fifth system of the musical score, measures 75-79. The first measure is marked *ff*. The second measure is marked *dim.*. The third measure is marked *p*. The first staff has an 8-measure slur over measures 75-78. The second staff has an 8-measure slur over measures 75-78.

Sixth system of the musical score, measures 75-79. The first measure is marked *pp*. The second measure is marked *increasing in rapidity*. The first staff has an 8-measure slur over measures 75-78. The second staff has an 8-measure slur over measures 75-78.

(Corvain runs away finally)

8.....

f dim.

8.....

rit. *tr.* *tr.*

77 **TENOR** (off stage)
p a tempo

Fairies When the sum - mer day___ is done, And the saints in

BASS And the saints in

pp *p*

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

heav - en sleep - ing Leave the earth in el - fin keep - ing, At the

pp

set - ting of the sun: _____ Wak - en, Lit - tle Folk, a -
 set - ting of the sun: _____ Wak - en, Lit - tle Folk, a -

8.....

SOPRANO *p* Here _____ are
 ALTO (off stage) *p* Here _____ are
 Here _____ are
 wak - en!
 wak - en!

78 fears_ to be_ for - sak - en, Trea - sure giv - en, plea - sure
 fears_ to be_ for - sak - en, Trea - sure giv - en, plea - sure

78

leggiero

tak - en; Fol - low, fol - low,

leggiero

tak - en; Fol - low, *p leggiero* fol - low,

Fol - low, fol - low,

p leggiero
Fol - low, fol - low,

Fol - - - - - low, fol - low

fol - low, fol - low, fol - low, fol - - - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - low, fol - low, fol - - - low, fol - low, fol - low, fol - low, fol - low,

fol - low, fol - - - - low,

fol - low, fol - - - - low,

8

ev - ry one!

ev - ry one!

ev - 'ry one!

ev - ry one!

poco f

79 (During the following the Fairies appear, dancing; at

'Cello

first two with brooms, sweeping away the mist; others with wands, lighting them

gradually, until the stage is quite filled and lighted)

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment with chords and moving lines. A *dim.* (diminuendo) marking is present towards the end of the system.

Second system of musical notation. It begins with a measure marked with a box containing the number 80. The upper staff contains a melodic line with slurs and accents, and the lower staff has a corresponding accompaniment. A piano (*p*) dynamic marking is visible. An 8-measure slur is indicated above the upper staff.

Third system of musical notation. The upper staff features a melodic line with slurs and accents, and the lower staff has a corresponding accompaniment. An 8-measure slur is indicated above the upper staff.

Fourth system of musical notation. The upper staff features a melodic line with slurs and accents, and the lower staff has a corresponding accompaniment. An 8-measure slur is indicated above the upper staff, and a triplet of eighth notes is marked with a '3' above it.

Fifth system of musical notation. The upper staff features a melodic line with slurs and accents, and the lower staff has a corresponding accompaniment. An 8-measure slur is indicated above the upper staff, and a triplet of eighth notes is marked with a '3' above it.

(All the Fairies have entered. The Chorus is still invisible)

p

When the breez - es breathe in tune, — And the light of

p

When the breez - es breathe in tune, — And the light of

p

When the breez - es breathe in tune, —

p

When the breez - es breathe in tune,

a tempo

p

won - der hov - ers Round the hearts of hap - py lov - ers At the

won - der hov - ers Round the hearts of hap - py lov - ers At the

And the light of won - der hov - ers Round the lov - ers At the

At the

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

ris - - - ing of the moon,

82

Poco più mosso

Fill and thrill them with the pow'r And the

Fill and thrill them with the pow'r And the

82

Poco più mosso

pas - sion of the hour, _____ That em - bo - som

pas - sion of the hour, _____ That em - bo - som

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

cresc. *f*

The piano accompaniment for the first system. It features a complex texture with many chords and arpeggios. The right hand has a melodic line with some grace notes and a 7/8 time signature. The left hand has a bass line with some chords and arpeggios. The dynamics are marked *cresc.* and *f*.

and em - bow'r All the mys-ter - y of June. _____

That em - bow'r All the mys-ter - y of June. _____

and em - bow'r All the mys-ter - y of June. _____

That em - bow'r All the mys-ter - y of June. _____

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 7/8. The piano part features a melodic line in the right hand and a bass line in the left hand, with some chords and arpeggios.

The piano accompaniment for the second system. It features a complex texture with many chords and arpeggios. The right hand has a melodic line with some grace notes and a 7/8 time signature. The left hand has a bass line with some chords and arpeggios.

83

Fill and thrill them with the pow'r, And the
 Fill and thrill them with the pow'r, And the
 Fill and thrill them with the pow'r, And the
 Fill and thrill them with the pow'r, And the

83

pas - sion, and the mys - ter - y. When the
 pas - sion, and the mys - ter - y. When the
 pas - sion, and the mys - ter - y. When the
 pas - sion, and the mys - ter - y. When the

veils of earth are torn, — And a year - ing and a year - ing Set the

veils of earth are torn, — And a year - ing and a year - ing Set the

veils of earth are torn, — And a year - ing and a year - ing Set the

veils of earth are torn, — And a year - ing and a year - ing Set the

pp

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

rose of beau - ty burn - ing In the hush be - fore the morn,

84

(Robin enters with a great cup and followed by the Chorus)

Throng _____ a - round them, where the gold - en Joy _____ hath drowned them,

Throng a - round them, where the gold - en Joy _____ hath drowned them,

Throng _____ a - round them, where the gold - en Joy _____ hath drowned them,

Throng _____ a - round them, where the gold - en Joy hath drowned them,

84

p

tenuto

cresc. molto and the old-en Won - der crowned them un - be - hol - - - - den

cresc. molto and the old-en Won - der crowned them un - be - hol - - - - den

cresc. molto and the old-en Won - der crowned them un - be - hol - - - - den

cresc. molto and the old-en Won - der crowned them un - be - hol - - - - den

cresc. molto

ff

8

4

ff In a Fair - y - land re -

ff In a Fair - y - land re -

ff In a Fair - y - land re -

ff In a Fair - y - land re -

85 Robin
Animato

Rn. *f* Ye who are free of worlds be -

f born!

f born!

f born!

f born!

85 Animato (♩ = 76)

f

p

Rn. yond the por - - - tal, Hon - - or with me the dream from

Rn. whence we spring, — The mor-tal joy — that makes us im - mor - tal:

Rn. Health to our Queen — and King!

ff
Our Queen — and King!

ff
Our Queen — and King!

ff
Our Queen — and King!

ff
Our Queen — and King!

ff

Chorus

86 (Robin raises the cup and drinks)

(He scatters the remaining drops

over Auburn Auburn rises slowly..looks about, groping and confused . . .

. puts his hand to his head staggers)

8

Wood
p meno mosso

This system features a grand staff with treble and bass clefs. The upper staff contains a melodic line with a fermata over the first measure. The lower staff contains a bass line with a similar melodic structure. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

espress.

This system continues the musical piece. The upper staff has a melodic line with a fermata. The lower staff has a bass line with a similar melodic structure. The key signature has three sharps and the time signature is 4/4.

(The light breaks forth in the shrine)

88

mf *espress. e dolce*

p

This system begins with a measure marked with a box containing the number 88. The upper staff has a melodic line with a fermata. The lower staff has a bass line with a similar melodic structure. The key signature has two sharps (F#, C#) and the time signature is 4/4.

(Auburn and Rosamund admire each other)

dim.

sempre dim. ed espress.

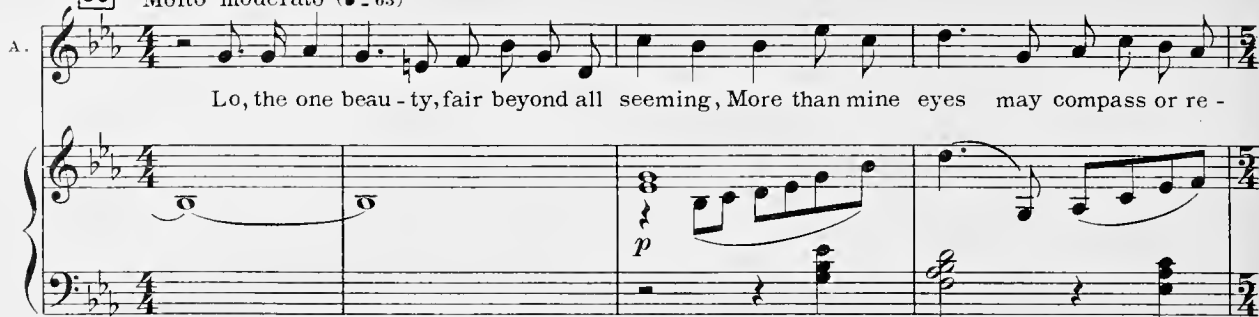
This system continues the musical piece. The upper staff has a melodic line with a fermata. The lower staff has a bass line with a similar melodic structure. The key signature has two sharps and the time signature is 4/4.

pp *delicatiss.*

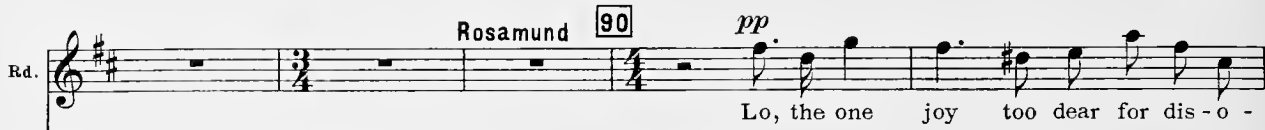
This system features a grand staff with treble and bass clefs. The upper staff contains a melodic line with a fermata and a sixteenth-note triplet marked with a '6'. The lower staff contains a bass line with a similar melodic structure. The key signature has two sharps and the time signature is 4/4.

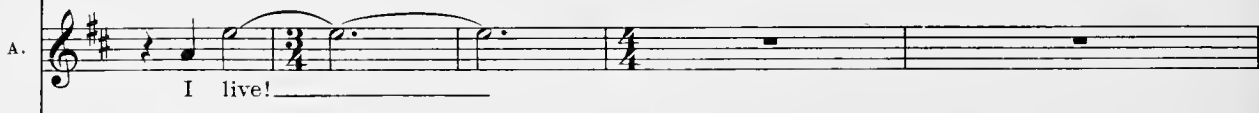
Auburn

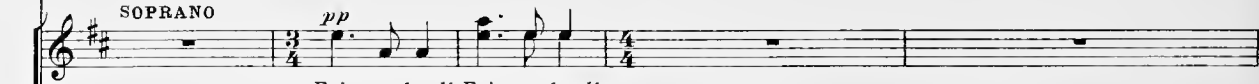
89 Molto moderato (♩ = 63)

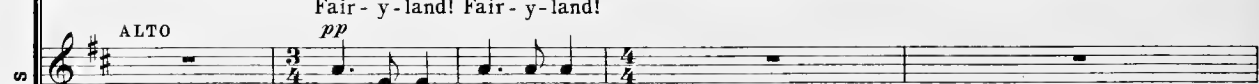
A. 
 Musical notation for the first system of 'Auburn'. The vocal line (A.) is in 4/4 time, with lyrics: "Lo, the one beau - ty, fair beyond all seeming, More than mine eyes may compass or re -". The piano accompaniment (p) is in 4/4 time, starting with a half note chord in the right hand and a half note chord in the left hand. The key signature has two flats (B-flat and E-flat).

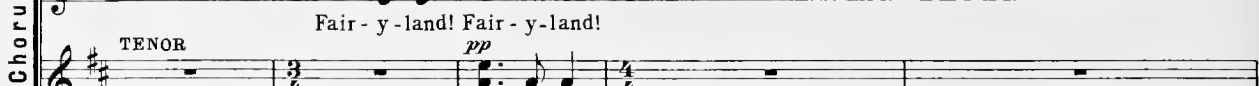
A. 
 Musical notation for the second system of 'Auburn'. The vocal line (A.) continues with lyrics: "ceive! Sure-ly of this my life was on-ly dreaming: And yet -". The piano accompaniment (p) continues with a melodic line in the right hand and chords in the left hand. The time signature changes to 5/4.

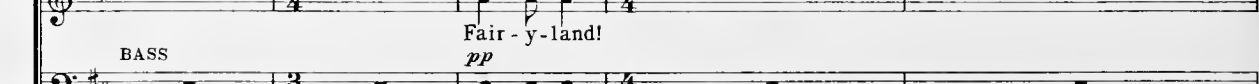
Rd. 
 Musical notation for the first system of 'Rosamund'. The vocal line (Rd.) is in 4/4 time, with lyrics: "Lo, the one joy too dear for dis - o -". The piano accompaniment (pp) is in 4/4 time, starting with a half note chord in the right hand and a half note chord in the left hand. The key signature has two sharps (F# and C#).

A. 
 Musical notation for the second system of 'Rosamund'. The vocal line (A.) has the lyrics: "I live!". The piano accompaniment (pp) continues with a melodic line in the right hand and chords in the left hand. The time signature changes to 3/4.

SOPRANO 
 Musical notation for the Soprano part of the chorus in 'Rosamund'. The lyrics are: "Fair - y - land! Fair - y - land!". The piano accompaniment (pp) is in 3/4 time.

ALTO 
 Musical notation for the Alto part of the chorus in 'Rosamund'. The lyrics are: "Fair - y - land! Fair - y - land!". The piano accompaniment (pp) is in 3/4 time.

TENOR 
 Musical notation for the Tenor part of the chorus in 'Rosamund'. The lyrics are: "Fair - y - land! Fair - y - land!". The piano accompaniment (pp) is in 3/4 time.

BASS 
 Musical notation for the Bass part of the chorus in 'Rosamund'. The lyrics are: "Fair - y - land! Fair - y - land!". The piano accompaniment (pp) is in 3/4 time.


 Musical notation for the piano accompaniment of the chorus in 'Rosamund'. The piano accompaniment (pp) is in 3/4 time, featuring a melodic line in the right hand and chords in the left hand. The key signature has two sharps (F# and C#).

td. *be*ying, More than my heart may fathom, lest it break; Surely for this my dreams

td. — were on - ly pray - ing: And yet - I wake!

Rosamund

td. — — — — —

Auburn

A. — — — — — Art thou not she that is crowned Queen in

pp Fair - y - land! Fair - y - land! —

pp Fair - y - land! Fair - y - land! —

pp Fair - y - land! Fair - y - land!

pp Fair - y - land! Fair - y - land!

pp

91

dolciss.

Rd. I have no heavn but thou art

A. heav'n?

pp

Rd. lord there - of, No crown, saving the rap - ture thou hast

A.

pp

gliss.

Rd. giv'n!

A. Auburn (kneeling before Rosamund)

O love,

p

(*d=d.*)

92

Rd. O love, my love!

A. O my love!

pp Fair - y - land! Fair - y - land! Fair - y - land!

pp Fair - y - land! Fair - y - land! Fair - y - land!

pp Fair - y - land! Fair - y - land! Fair - y - land!

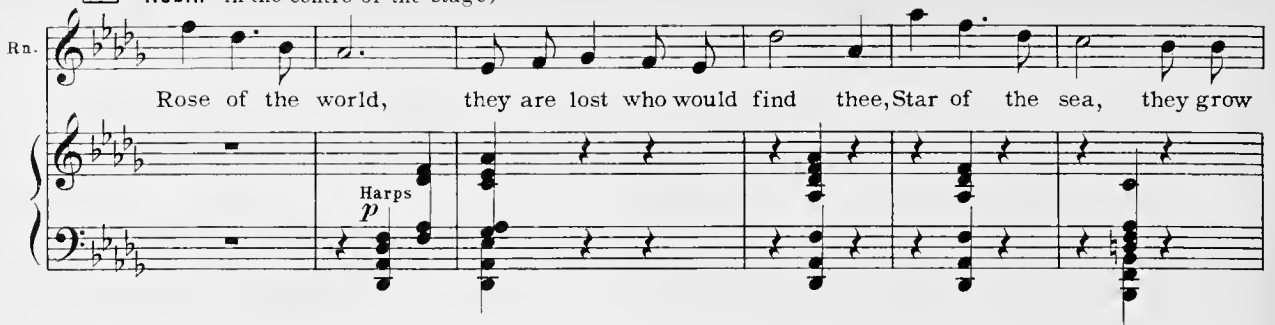
92

pp *ppp*

pp *Str.* *sfz*

sempre dim.

93 Robin (in the centre of the stage)

Rn.  *Harps* *p*

Rose of the world, they are lost who would find thee, Star of the sea, they grow

Rn. 

wearied and weep, ——— Run-ning be-fore crowned with thorns, and be-hind thee

Rn.  *Str.*

Drowned in thy light on the deep; ——— Yet they shall come thro' mis-

Rn. 

take and mis-nam-ing Where thou art ho-ly at last, being whole; Having a

94 

rose ——— for thy flesh, ——— and a flaming Star ———

Rn. *for a soul.*

dim. *p*

95

Rn. *un poco mosso* *Yea, thou shalt lead them*

p

Rn. *to won-der-ful plac - es Ere they dis-cov-er how laugh-ter re-deems*

cresc.

Rn. *Beauty, and shame, looking dream - ward, embraces Love,*

pp

Rn. *the un - - conquered of dreams.*

96

*maestoso*Tempo I^o

Rn. Heav'n, earth and hell shall they range un-for - bid - den, Strong in com -

Rn. mand of the glo - ry that grows Out of the dust,

97

Rn. understand - ing the hid - den

Rn. Fire in the

Più mosso
a tempo (Rosamund and Auburn are seated together)

98

Rn. *rose.*

Crown them! crown them! crown them!

Chorus
Crown them! crown them! crown them!

Crown them! crown them! crown them!

Crown them! crown them! crown them!

f *dim.* *p*

Più mosso
a tempo

98

f *dim.* *p* *pp espress.*

(The Fairies crown them)

pp *poco f*

and scatter flowers before them)

pp *poco f*

pp *poco f*

99 Rosamund
Moderato

Rd. *pp* *pp* *pp* *pp*

A. *pp* *pp* *pp* *pp*

Now it is done: as a song that songs re-
 Now it is won: in the
 Where lies the road to Fair - y - land? O - ver the hills of
 Where lies the road to Fair - y - land? O - ver the hills of
 Where lies the road to Fair - y - land? O - ver the hills of
 Where lies the road to Fair - y - land? O - ver the hills of

Moderato (♩ = 72)

Rd. mem - ber, Com - - - - -

A. hour of proud sur - ren - der, Leans my Queen from her
 dawn, Un - der the deeps of mid - night,
 dawn, Un - der the deeps of mid - night,
 dawn, Un - der the deeps of mid - - - night,
 dawn, Un - der the deeps of mid - night.

Rd.  eth my lord, com - eth my

A.  throne thrice glo - ri-fied, leans my

 yon - der on ev - 'ry hand, Whither-so-ev-er a soul shall

 yon - der on ev - 'ry hand, Whither-so-ev-er a soul shall

 yon - der on ev - 'ry hand, Whither-so-ev-er a soul shall

 yon - der on ev - 'ry hand, Whither-so-ev-er a soul shall



Rd.  lord to his own, O-ver my heart, a

A.  Queen from her throne thrice glo - ri -

 fol - low The one star far with - drawn At the

 fol - low The one star far with - drawn At the

 fol - low The one star far with - drawn At the

 fol - low The one star far with - drawn At the



Rd. heart — made pure for his bri - - dal cham - ber,
 A. fied, Down up-on mine, un-de - ny - ing, di-vine-ly ten - der,
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.
 end of the world, — is the way unfurled That leads to Fair - y - land.

100
 Rd. Fold - ing the arms of a lov - er,
 A. Bend - ing the eyes of a moth - er,
p

Rd. the arms of a man,
 A. the eyes of a
cresc.

Rd. the arms of a king.

A. child, the eyes of a bride.

101 Un poco mosso

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

What shall we find in Fair - y - land? What - ev - er the tales have

101 Un poco mosso

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

told, What - ev - er the songs have longed for,

What - ev - er the chil - dren planned: Fol - - ly deep - er than

What - ev - er the chil - dren planned: Fol - - ly deep - er than

Fol - - ly deep - er than

Fol - - ly deep - er than

The piano accompaniment consists of a right-hand part with arpeggiated chords and a left-hand part with a steady eighth-note bass line. The key signature has one sharp (F#) and the time signature is 7/8.

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

wis - - - dom, Beau - - ty bright - er than gold,

The piano accompaniment continues with similar arpeggiated patterns in the right hand and a bass line in the left hand. The key signature changes to one flat (Bb) in the second measure of this system.

Laughter and tears from all the years In the light of Fair - - - y -
Laughter and tears from all the years In the light of Fair - - - y -
Laughter and tears from all the years In the light of Fair - - - y -
Laughter and tears from all the years In the light of Fair - - - y -

102

land!
land!
land!
land!

102

Rosamund

Rd. *ff* Now it is known: the king-dom of fan - cy, found - - -

A. *ff* Now it is known: the king-dom of fan - cy, found - - -

Rn. *ff* Now it is known: the king-dom of fan - cy, found - - -

Chorus

ff Who shall be king in Fair - y - land? He that will not for -

ff Who shall be king in Fair - y - land? He that will not, will

ff Who shall be king in Fair - y - land? He that will

ff Who shall be king in Fair - y - land? He that will not for -

Rd. - - ed, Firm in the flesh that hun - - gers,

A. - - ed, Firm in the flesh that hun - gers,

Rn. - - ed, Firm in the flesh that hun-gers, the

go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

not for-go Eyes to see and ears to hear and a

go Eyes to see and ears to hear and a

Rd. the soul that knows, Now it is known: the
 A. the soul that knows, Now it is known: the
 Rn. soul that knows, Now it is known: the
 heart to un-der-stand. Who shall be king in
 heart to un-der-stand.
 heart to un-der-stand.
 heart to un-der-stand. Who shall be king in
 heart to un-der-stand.

Rd. king - dom, Throned up - on clay, with
 A. king - dom, Throned up - on clay, with
 Rn. king - dom, Throned up - on clay, with
 Fair - y - land? Who shall be, who shall be queen in
 Fair - y - land? Who shall be queen in
 Fair - y - land? Who shall be queen in
 Who shall be queen? Who shall be queen in

Rd. fire — as a robe — sur — round — ed, sur — round — ed,
 A. fire — as a robe — sur — round — ed, sur — round — ed,
 Rn. fire — as a robe — sur — round — ed, sur — round — ed,
 Fair — y — land? A child — and a wo — man.
 Fair — y — land? — Lo, a child and a
 Fair — y — land? A child, a wo — — man;
 Fair — y — land? — A child, lo, a child and a

Rd. with fire — as a
 A. with fire — as a
 Rn. with fire — as a
 a child and a wo — man. Ver — i — ly, they shall
 wo — — — man. Ver — i — ly, they shall
 a child and a wo — man. Ver — i — ly, they shall
 wo — man, a child — and a wo — man. Ver — i — ly, they shall

Rd. robe sur - round - ed, *ff*

A. robe sur - round - ed, and crowned with the

Rn. robe sur - round - ed, crowned

know Heav'n in earth, and

know Heav'n in earth, and

know Heav'n in earth, and

know Heav'n in earth, and

104

and crowned with the

light, and crowned with light,

with the light of the rose, and crowned with the

earth in heav'n, and both, and

earth in heav'n, and both, and

earth in heav'n, and both in

earth in heav'n, and both in

Rd. light of a dream of
 A. crowned with light, with the light of
 Rn. light crowned with the light of the
 both in Fair - y -
 both in Fair - y -
 Fair - y - land, and both in Fair - y -
 Fair - y - land, and both in Fair - y -

105
 Rd. heav'n!
 A. heav'n!
 Rn. heav'n!
 land!
 land!
 land!
 land!

105
 ff
 dim.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand contains a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and a triplet of eighth notes in the final measure.

(The curtain falls slowly)

Second system of musical notation, continuing the grand staff. The tempo is marked *sempre dim.* (diminuendo) and the dynamic is *pp* (pianissimo). The music features a descending melodic line in the right hand and sustained chords in the left hand.

Third system of musical notation, continuing the grand staff. The tempo is marked *pp* (pianissimo). The right hand has a melodic line with some chromaticism, and the left hand has a bass line with sustained chords.

Fourth system of musical notation, concluding the grand staff. The music ends with a final cadence in the right hand and sustained chords in the left hand. The system concludes with a double bar line and repeat signs.

Rec. *

End of Act I

ACT II

The Castle

Allegro moderato (♩ = 108)

ff molto risoluto *ff*

Curtain (Corvain is discovered with soldiers)

106

Corvain

Go bring them in: They shall be

Soldier

There-fore they pray, my lord—

f

(Corvain seats himself)

heard_ sure-ly, they shall be heard. _____ When last we met, we

p

c.

saw The val - ley yon - der from the Ab - bey - side. Now we are here.

pp

107

(The Soldier returns with Robin and some miserable peasants)
The Forester first.

$\text{♩} = 88$

mf pesante

f

ff

3

13

The Old Man

ff

3

6

The Whining Woman

p

cresc.

7

Rn. Robin
Jus-tice,

p

Rn. lord King!

C. Corvain
How now_ fel-low?

f *p legg.*

Rn. (rising, and indicating the people)
These folk, Thy people—

C. (spoken)
Not my fel-lows? Ha! Lord, how light These

f *p*

Rn. (Caricaturing Robin)
Oh, a

C. hon-ors fall! What seek my peo-ple?

mf *f*

(Beckons the whining woman...)

Rn. tri - fle! — This wo - man had no bread,

f *p*

[109] ...the old man...

Rn. Where - fore her babe died. That old dog, be - ing tired Of hon - est hun - ger,

p *p pesante*

Rn. stole. See, his gray hair Hides no ears.

p *f* *ff*

Rn. ...the forester)

Yon - der ras - cal, hav - ing lost Roof, corn and cattle, shot the King's deer.

p *3*

[110]

Rn. Look! No more archery! Sir, we are broke

p *mf*

Rn. down With too much hon - or. One crown is e-nough, We are too frail to bear the weight of

Rn. two.

C. Corvain

C. Well, I for - give them.

Rn. My lord, My-ri - el, Claiming our land for God's king-dom, de -

Rn. clares Her-self His trea-sur-er. Good thou art king Must we pay

Rn. twice?
Corvain

Sir,

c. Nay, sure-ly. That were foul wrong. Once is e-nough. Pay me.

Rn. We have paid Her al-read-y.

c. So! What is that to me? Go to

112

Rn. To her? God help us! Wilt thou

c. her. Would ye have your king Kinder than God?

Rn. press Wine out of dry grapes?

c. (yawning)
I will e-ven try. Give ye good-den -

p *pp leggero*

Rn. 113
Brother! Beware thine own brother!

c. (Corvain starts, but
Brother.

f

Rn. (To the soldiers, with sudden ill-temper)

c. settles back and yawns again)
These good folk wear-y me, Answer them.

p

(The soldiers drive the peasants about)

The Old Man

O.M. *f* Tib-bal! Col-in! Tib-bal!

The Joker

J. *f* Col-in! Tib-bal!

Soldiers
4 TENORS

f Out, ye beg-gars! Dogs, go hang! Dogs! *ff* Out, ye beg-gars!

4 BASSES

f Out, ye beg-gars! Out, ye beg-gars! Out, ye beg-gars! *ff* Out, ye beg-gars!

f *ff*

O.M. Col-in! Tib-bal! Bart-le-my! Will ye turn on us?

J. Bart-le-my! Col-in! Tib-bal! Bart-le-my! Will ye turn on us?

Bumpkin

Will ye turn on us, who sprang

Forester

f Bart-le-my! Will ye turn on us?

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

Dogs, go hang! Out, ye beg-gars! Out, ye beg-gars!

W.W. *f* Are ye not our - selves?

O.M. Col-in! Tib-bal! Bart-le-my! Col-in! Tib-bal! Bart-le-my!

J. — who sprang from your own blood? Col-in! Tib-bal! Are ye not our-

B. from your own blood? Col-in! Tib-bal! Col-in! Tib-bal!

F. Col-in! Tib-bal!

— We be dogs, Eh!

Ay! — will we! Out, ye beg-gars! Dogs, go hang! Mar-ry,

Ay! — will we! Out, ye beg-gars! Dogs, go hang! Mar-ry,

114

W.W. *più mosso* Are ye not our-selves?

O.M. Are ye not our-selves? *più mosso* Bart-le-my! Tib-bal!

J. selves? Are ye not our-selves? Tibbal! Bart-le-my!

B. Col-in! Tib-bal! Bart-le-my! Col-in! Col-in! Tib-bal!

F. *più mosso*

Beware of claw and fang! We be dogs, *dim.* eh?

no! Not by the length of this! *più mosso* Out, ye beg-gars! Out, ye beg-gars!

no! Not by the length of this! Out, ye beg-gars! Out, ye beg-gars!

più mosso *dim.*

W.W.

O.M. *dim.*
Col-in! Tib-bal! *dim.* Are ye not our-selves? Are ye

J. *dim.*
Col-in! Are ye not our-selves? Are ye

B. *dim.*
Bart-le-my! Are ye not our-selves? Are ye

F. Be-ware of claw and fang! Be-ware of claw and
Dogs, go hang! Dogs, go hang! Out, ye beg-gars!
Dogs, go hang! Dogs, go hang! Out, ye beg-gars!

W.W.

O.M. not our-selves?

J. not our-selves?

B. not our-selves?

F. fang!

Dogs, go hang! Dogs, go hang!
Dogs, go hang! Dogs, go hang! Dogs, go hang!

sempre dim. *p*

115 (The peasants are all driven off. The soldiers have returned, and Rosamund is seen approaching in custody)

espress.

The piano introduction features a dramatic, expressive melody in the right hand, characterized by wide intervals and a sense of urgency. The left hand provides a rhythmic accompaniment with eighth-note patterns and sustained chords. The key signature is one flat (B-flat major or D minor), and the time signature is common time.

Corvain

c. Here be more seek-ers af-ter lost kings. Lo, my sweet

cl.

pp *pp*

Corvain's entrance is marked with a *pp* dynamic. He sings a line of text in a simple, direct style. The piano accompaniment consists of block chords in the right hand and a rhythmic pattern of eighth notes in the left hand. A clarinet (cl.) part is indicated by a 'cl.' marking above the staff.

(The soldiers move as if to bind Rosamund)

c. saint Of the Ab-bey! Let her go! When angels fall, The bet-ter for the world.

pp *pp*

The soldiers' dialogue is set against a piano accompaniment that uses a more active, rhythmic pattern, suggesting movement. The dynamics are *pp*. The piano part features a mix of chords and moving lines in both hands.

(The soldiers retire) Rosamund

Rd. (to the soldiers) My lord,

c. Leave us!

pp *pp*

Rosamund's response is marked with a *pp* dynamic. The piano accompaniment features a prominent, rhythmic eighth-note pattern in the left hand, creating a sense of tension. The right hand has a more melodic line. The scene concludes with the soldiers' exit and Rosamund's plea.

116

ad lib. dolce

a tempo

Rd.

Musical staff for Soprano (Rd.) in G major, 4/4 time. The melody begins with a quarter note G, followed by quarter notes A, B, and C, then a half note D. The lyrics "Where lies the road to Fair - y-land?" are written below the staff.

Where lies the road to Fair - y-land?

c.

Musical staff for Contralto (c.) in G major, 4/4 time. The melody begins with a quarter note G, followed by quarter notes A, B, and C, then a half note D. The lyrics "The road to_" are written below the staff.

The road to_

Piano accompaniment for measures 116-120. The right hand features a melodic line with grace notes and slurs, while the left hand provides harmonic support with chords and moving bass lines.

Allegro

c.

Musical staff for Contralto (c.) in G major, 4/4 time. The melody consists of a series of eighth notes: G, A, B, C, D, E, F, G. The lyrics "Pret - ty one, so call" are written below the staff.

Pret - ty one, so call what - ev - er way Was thine.

Piano accompaniment for measures 121-125. The right hand features a melodic line with grace notes and slurs, while the left hand provides harmonic support with chords and moving bass lines.

Rosamund

117

Moderato

Rd.

Musical staff for Soprano (Rd.) in G major, 4/4 time. The melody begins with a quarter note G, followed by quarter notes A, B, and C, then a half note D. The lyrics "Nay, — but I seek the king in" are written below the staff.

Nay, — but I seek the king in

c.

Musical staff for Contralto (c.) in G major, 4/4 time. The melody begins with a quarter note G, followed by quarter notes A, B, and C, then a half note D. The lyrics "to fol-low hith - er." are written below the staff.

to fol-low hith - er.

Moderato

Piano accompaniment for measures 126-130. The right hand features a melodic line with grace notes and slurs, while the left hand provides harmonic support with chords and moving bass lines.

Rd.

Musical staff for Soprano (Rd.) in G major, 4/4 time. The melody begins with a quarter note G, followed by quarter notes A, B, and C, then a half note D. The lyrics "Fair - y-land." are written below the staff.

Fair - y-land.

animato

c.

Musical staff for Contralto (c.) in G major, 4/4 time. The melody begins with a quarter note G, followed by quarter notes A, B, and C, then a half note D. The lyrics "He is found. I — Am the king here - a - bout." are written below the staff.

He is found. I — Am the king here - a - bout.

Piano accompaniment for measures 131-135. The right hand features a melodic line with grace notes and slurs, while the left hand provides harmonic support with chords and moving bass lines.

animato

Lento

Rd. Thou dost not know. *pizzicato* Sir, I be - seech thee of thy

mf *pp*

Rd. (hesitating) 118 *a tempo*
 gen-tle-ness, Make no jest of me. I have I have known The Prince of
a tempo allegretto

pp *leggiero*

Rd. faer - y in a wak - ing dream, And I will fol - low

Rd. him to Fair - y - land And find him, and de - light him, or I

119

Rd. *die.*

C. *Corvain*

When the nuns find thee, thou shall sure-ly die.

(♩ = 92) piangendo

sfp mf sf

Più mosso

C. *But for me_ thou art safewith me.*

legg.

120

C. *Nay, then, Beauti-ful child, look up-on me_*

poco f dim.

Rosamund

Rd. *Sure - ly,*

C. *look well_ Dost thou not re - mem - ber?*

m

Rd. Corvain, the king. Thou!

C. Thy king. Look a - gain!

f *p*

Rd. Like_ yes. Strange-ly like_ yet thou art not the same

pp *pp*

Rd. 121 There is no won-der in thine eyes.

C. Corvain (gravely) Who knows His dream by

pp espressivo *p*

C. day - light? Who hath known in dreams An-y-thing un-re - membered?

pp *p*

Allegretto

c. Come then! Now I will

p

pp

122

c. show thee all of Fair - y - land That is true. Thou hast found thy prince a King!

mf

Rosamund

Touch me—

c.

f

f

p

(He draws her to him) *molto agitato*

Rd. No! no! it is all wrong, all wrong!

p

sf

123

Lento

R.

Thou dost not know!

f *pp* *accl.*

Corvain

c.

I know this: My-ri-el Will burn thee, burn thee with fire!

f *f* *risoluto*

124

c.

Stand-ing so, The lash be-hind thee and the

ff

c.

love be-fore, Choose be-tween that flame and

p *mf* *legg.*

c. *p*
 this! Sweet, am I not thy mas - - ter?

c. Sure - - ly thou hast found thy

125
 c. dream.

(Rosamund turns to fly, but at a sign from Corvain the entrance fills with men-at-arms)

c.

c. *f* They who come here, a - bide here, sweet-heart. Wait thine

dim. *p* *p*

(Corvain sends back his soldiers)

c. own time: When the nuns find thee, thou shalt sure - ly die. But for

pp

c. me— Thou art safe with me: Think well!

pp *pp*

126 (Corvain goes into the palace)

Rd. Rosamund *ad lib. senza tempo*

O far a-way, beyond all human need, The

sf *p* *lunga* *pp*

Rd. *a tempo moderato*

songs and flow'rs and crowns of Fair - y - land! Why must the pain seem

pp

Rd. *3*
 tru - er than the joy, Ev - er the wrong so brave, the hope so frail,

Rd. *3*
 Ev - er the day so long, the dream so far! And yet, am I so

ad lib.

pp

Rd. *f* *a tempo*
 faith - less? Heart of mine, have I not known? Sure - ly these hol - low tow'rs Will melt in

a tempo *f* *p*

Rd. mel - o - dy down, and these vain stones Blaze in - to

molto espress.

Rd. *3* *3* *3* *3*
 bloom, and o - ver the dark of the world The dawn of Fair - y - land rise up like

pp *(♩ = 85)*

Rd.

fire, Hearing what songs the Lit-tle Peo - ple sing!

pp

sfz

129 Chorus (off stage)

Fair - y - land! Lo, a mir - a - cle, a

Fair - y - land! Lo, a mir - a - cle, a

Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

Fair - y - land! Lo, a mir - a - cle, a mir - a - cle, a

pp

pp

pp

song!

song!

song!

song!

pp

p

pp

84

Rosamund

Rd.

In a gar-den glad and green Blooms a

pp

Rd.

rose, unknown, un-seen, Ru-by - bo-somed like a flame, Ho-ly, like a ho - ly

colla voce

Rd.

name; All the world hath part and right In the gar - den's rich de-light:

pp

Rd.

Each may ga-ther all he knows— I a-lone have known the Rose, — the Rose! I — a-lone!

130 *pp*

Rd.

In a world of waste and wrong — Flows a

Rd. *ben - - i - son of song, Pour - ing on the mul - ti - tude All their*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a grand staff bracket on the left. The music is in 4/4 time and features a melodic line in the voice and a rhythmic accompaniment in the piano.

Rd. *souls can bear of good; Bring - ing them who know and care Beau - ty,*

The second system of music continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a grand staff bracket on the left. The music is in 4/4 time and features a melodic line in the voice and a rhythmic accompaniment in the piano.

Rd. *lough - ter, pain and prayer: Each his own re - al - i - ties: Mine - the sing - er's lips and*

[131]

ad lib.

The third system of music features a key signature change from one sharp to one flat. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a grand staff bracket on the left. The music is in 4/4 time and features a melodic line in the voice and a rhythmic accompaniment in the piano. A box containing the number 131 is placed above the vocal line. The word "ad lib." is written above the final measure of the vocal line. The word "colla voce" is written below the piano accompaniment in the final measure.

Rd. *eyes! - And the Rose, ah, - - the Rose! Ah! - - - - - the*

pp *ad lib.*

The fourth system of music continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a grand staff bracket on the left. The music is in 4/4 time and features a melodic line in the voice and a rhythmic accompaniment in the piano. The dynamic marking "pp" is written below the piano accompaniment in the first measure. The word "ad lib." is written above the vocal line in the second measure. The dynamic marking "pp" is written below the piano accompaniment in the final measure. The word "colla voce" is written below the piano accompaniment in the final measure.

a tempo

Rd.

Rose! _____

pp a tempo

132

Allegro (Robin enters)

mf *f* *f*

(Men's laughter)

Auburn (enters, looking back)

(to those outside)

A.

Peace! am I not your

Str. *f*

(Men's laughter)

(More laughter, dying away)

A.

King?

ff *3* *3* *fff*

(Auburn gestures toward the departing soldiers, turns, and comes slowly down)

133 Moderato

Rosamund

Rd. Fair - y - land!

Robin

Rn. That is not like The songs our moth - ers sang of Fair - y - land.

p *pp* *pp* *rit. ed espress. pp*

(Rosamund slowly recognizes Auburn, looking eagerly in his face)

Rd. Thou art come!

ten.

(Auburn stares at Rosamund quite blankly)

Auburn

A. La - dy most fair,

pp *p*

Rosamund (with growing agitation)

Rd. Oh, my lord, thou - thou!

A. Beau - ti - ful stran - ger -

p pizz. *mf* *f*

134 Lento *accel.* Allegro

Rd. Thou dost not know!

A. Auburn

Who is this? Allegro

f *f* *pp*

Robin

One who knows Thee: a strange crea-ture. Now, if thou be

mf legg. *sf:p* *p*

A. Auburn

Your own king; Au - - burn.

Rn. king, Mar-ry, what king?

f

135 Rosamund

Rd. He is king in Fair - y-land!

A. Who should I be?

Rn. May-be.

dim. *con moto* *pp*

(tapping his forehead)

Ra. Not at home here_ nor here. Good sir, We have all seen Au-burn!

f pizz. *dim.* *p*

Rd. **Rosamund**
No-thing now.

A. **Auburn (to Rosamund)**
What dost thou know of Fair - y-land?

p dolce *mf* *5*

A. Ye shall know More, hav-ing seen what won-ders I have known... Chil-dren of earth,

sf-p *p dolce* *ppp* *molto p*

senza misura **136** *a tempo*

A. think ye this flow-er bloomed In an - y earth - ly gar - den?

Rn. **Robin**
I have seen Such a

pp *mf*

R.n. *ad lib.* *a tempo*
 rose grow-ing in a way-side hedge, Red-den-ing be-fore dim al-tars— ay,

Auburn (to Rosamund)
 A. What dost thou say?
 R.n. some-times E - ven in kings' crowns.

Rosamund *Meno mosso*
 R.d. Not like the Rose of Fair - y - land.
 R.n. See there, now!

137 Auburn *Allegro*
 A. Go! Are your ears faith - less? Then be-lieve your

A. eyes! Rouse the vil-lage, ga-ther my peo-ple here,

f *sf* *f*

A. And ye shall see, deep in the heart of the Rose, The light of Fair-y-land

138

pp *pp*

A. burst forth like fire, And hear what songs the Lit-tle Peo-ple

A. sing To crown their own!

Robin *poco tranquillo*

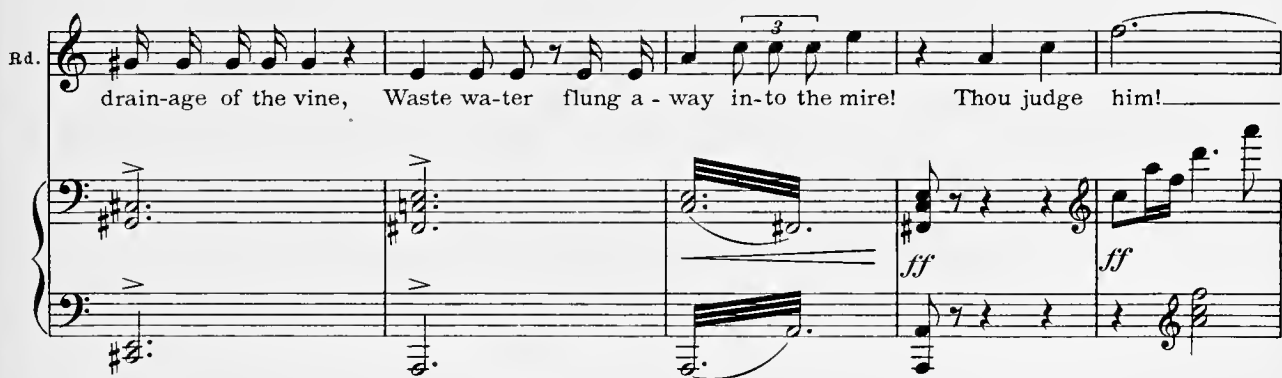
Rn. I can-not call to mind That Au-burn wrought

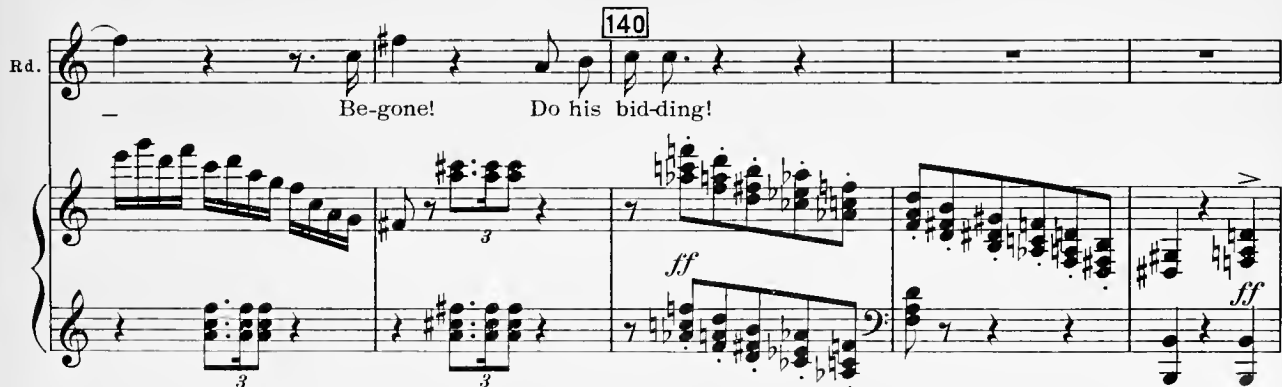
p

Rosamund (very angry)
Allegro agitato

Rd.  **Out! A - way! Thou**
 Rn.  **mir-a-cles...**
ff
Allegro agitato

Rd.  **earth! Thou no-thing! Who art thou? Dross of the fur-row,**
f
p
sfz

Rd.  **drain-age of the vine, Waste wa-ter flung a - way in-to the mire! Thou judge him!**
ff
ff

Rd.  **Be-gone! Do his bid-ding!**
ff
ff

Robin

Rn. Nay, Here is one who be-lieves! I go: Take heed, Broth-er!

p pizz.

Rn. Ros-es have thorns and so have crowns! It is not good to walk too near a

ppp *colla voce*

(Robin goes)

Rn. throne!

pp legg. *p*

141

Rd. Rosamund

A. Dost thou not re-mem-ber? Auburn (seats him-
self, Rosamund at his feet) Am I so

pp *cpress.*

A. changed? Lo, since I woke in-to the world a-gain, None re-mem-ber! My peo-ple

pp *p*

Rosamund

Rd.  Thou and I

A.  mock at me. No mat-ter. They shall know soon. *molto espress.*

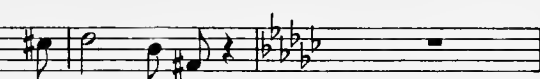


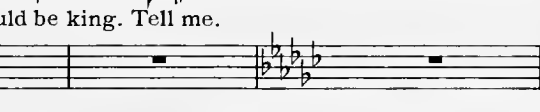
Rd.  Were we not crowned in Fair-y-land?

A.  I have been king in Fair-y-land. Al-so I am king


Più mosso



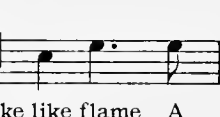
Rd.  I have dreamed such an one Should be king. Tell me.

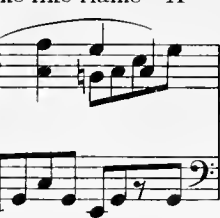
A.  Here. Dost thou know?

dim. *p* *pp espress.*



Auburn

A.  While I prayed, there fell Dark-ness, and out of dark - ness brake like flame A



143

A. glo - - - ry of strange joy, and all a -

poco cresc.

A. round Fair-ies, danc-ing, and a red rose that

Rd. Rosamund
Was there No queen?

A. burned With a star for the heart there-of_ She sat a -

p cspress.

(Myriel is seen at the entrance)

144

A. bove me, throned on flow'rs And crowned with stars, all heav'n in her eyes, And on her

p

pp

(half rousing himself)

(resuming)

breast the rose of all the world.— Thou art here, at my feet. And there-up-on

Sud-den-ly clanged the Ab-bey bell. The fire In the heart of the rose fad-ed, and there came

pp *ten.*

Light-ning, and thun-der, and broke the vi-sion.

ppp *pp*

145 Rosamund (tenderly)

Dear, look on me— look well—

ppp *pp*

Auburn (Myriel enters suddenly)

Rose of the world!—

pp *ppp* *rit. smorzando*

Animato **Rosamund** (shrinking; Auburn rises)

Rd. 

Myriel *f* Hast thou found me so soon? (The nuns follow Myriel)

M. 

Animato For-bear! Let her not es-cape!



146
(to Auburn)

M. 

Nay, Fa-ther, she is be-yond Thy char-i-ty_ A



M. 

torn veil, a soul ru-ined, a lost nun: Waste not heav'n up-on her!



Auburn

A. 

My-ri-el, Dost thou know me?

Myriel

M. 

I know thee for a



M. *saint* Out of the Ho - ly Land, hav-ing be-held In a vi-sion the ver-y Moth-er,

Rosamund (half aside) 147 Moderato

Ah! but she does not know What we have known!

M. crowned A-mong an-gels. Moderato (♩ = ♩)

ppp

A. Auburn *molto p*

Thou shalt know more of heav'n Soon, hav-ing seen Fair - - y - land...

A. E-ven now The king comes.

pp leggerissimo

(Corvain enters with his guard)

A. *Pres-ent-ly I shall be king.*


C. *Corvain (to the soldiers)*
Heav'n's an-gels come to help us! A-bide my sign;


C. *[148]*
We do not draw swords on a flock of doves, We spread a net a-round them. (with an embracing gesture)

(Corvain goes slowly toward Myriel. Some of the soldiers leave)

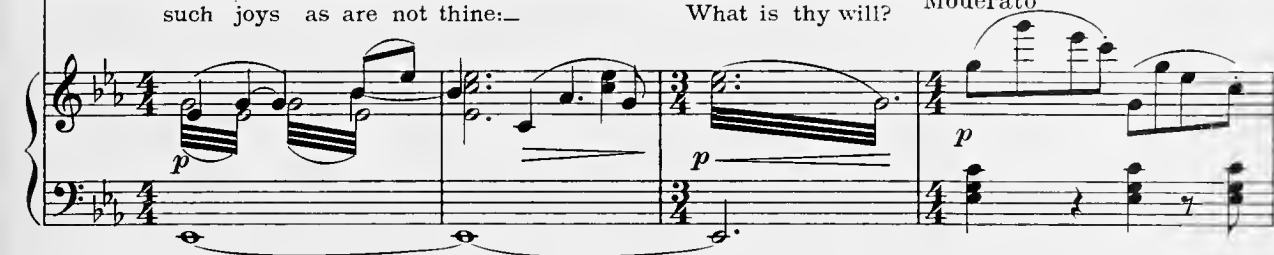
C. *Corvain (caustically)*
Good Moth-er, This place is earth-ly - car-nal; and this hour Appoint-ed for

Myriel 149 Moderato

M. 

C. 

such joys as are not thine:— What is thy will? Moderato



M. 


C. 

one Who fled from us. We have found her. 

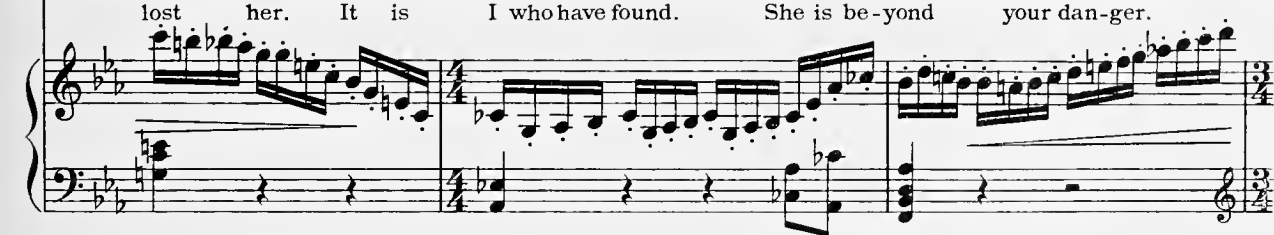
Not so! Ye have



M. 

C. 

lost her. It is I who have found. She is be-yond your dan-ger. Cor-



M. 

C. 

vain! Thou art king While God waits. Be - ware!—



M

C. **150** Corvain

Mean-while, the king reigns! Mean-while, I do my will! Ye have a

C.

scourge There, Moth-er, not a sword_a lash, to drive This pret-ty trem-bler to my arms,

C.

a spur To prick her on to plea-sure. Look up-on her

p espress. *pp espress.*

C.

Shrink-ing there_ look up-on me, and rage to think Ye can-not work us

151

Allegro

harm.

Clois-ter your-selves From the bloom of all for-gone joy, whose

grave

Rank-les your con - se-crat-ed flesh! Toil, pray,

152

Più allegro

Dream, and close your eyes! I have o-pen-ed mine:

I see how rich - ly we

may drink who dare, — What crowns long to be con-quer-ed;

and I see On-ly a

dim.

pp

153

fal - low drouth of wo-men here, Hat-ing and yearn - ing. —

pp

f

Moderato Myriel

M. *Let us leave him now. Take her! Corvain!*

C. *Corvain (lifts his hand and the soldiers fill the en-trances)*

Moderato *Ay, take her!*

Auburn (coming between)

A. *A-bide my sign: It*

154

A. *is not yours to say what ye will do; I am the king! Corvain ff*

C. *To*

Myriel

M. *Cor - vain!*

A. *Auburn*

C. *(The Chorus rushes in tumultuously) Be-hold! my peo-ple*

me, men-at-arms! Ho, king's men! Ho!

A.

fol - low me!

ff

155

ff SOPRANO

Flame shin-ing, blood flow-ing, And life plowed un - der

ff ALTO

Flame shin-ing, blood flow-ing, And life plowed un - der

ff TENOR

Flame shin-ing, blood flow-ing, And life plowed un - der

ff BASS

Flame shin-ing, blood flow-ing, And life plowed un - der

155 (♩ = 96)

ff

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

year by year_ The seed of your sow - ing Hath ri - pened its load of

ff

pain; The drudge of yoke and man-ger Ye goad-ed in-to
 pain; The drudge of yoke and man-ger Ye goad-ed in-to
 pain; The drudge of yoke and man-ger Ye goad-ed in-to
 pain; The drudge of yoke and man-ger Ye goad-ed in-to

dan-ger, A-roused, o-ver-throw-ing,
 dan-ger, A-roused, o-ver-throw-ing,
 dan-ger, A-roused, o-ver-throw-ing,
 dan-ger, A-roused, o-ver-throw-ing,

156

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

Is a-venge'd a - gain! From watch - ing, from

156

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

weep - ing, From days of shame and dreams of fear, We rise to the reap - ing, We

cresc.

fff *tutta forza*
 rush to the stand-ing grain! Our King, re - -
fff *tutta forza*
 rush to the stand-ing grain! Our King, re - -
fff *tutta forza*
 rush to the stand-ing grain! Our King, re - -
fff *tutta forza*
 rush to the stand-ing grain! Our King, re - -

turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-
 turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-
 turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-
 turned with won - ders Of sor-ce-ry, and thun-ders Of heav'n in his keep - ing, Shall re-

157

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

store and reign! Au - - burn

157

ff

f *dim.* *p*

shall re-store and reign! shall reign!

f *dim.* *p*

shall re-store and reign! shall reign!

f *dim.* *p rit.*

shall re-store and reign! shall reign!

f *dim.* *p rit.*

shall re-store and reign! shall reign!

f dim. *p* *rit.* *pp* *p*

158

Molto moderato

Auburn (assuredly, facing Corvain)

Broth-er, I will take my crown. Thou hast
Corvain (spoken)

(roughly) Broth-er?! Crown? Look at him! Lis-ten to him!

Molto moderato
p *pochetto cresc.*

A. not done well there-with.

C. *agitato*

Ye redeless fools, Have ye ev-er seen Au-burn?

agitato *sfz*

A. Watch, and be still. There is no need for you to un-der-stand;

p espress. *pp*

A. It is e-nough that ye o-bey.

pp

My prince of dreams! at last!

Myriel *p*
Fa-ther, a mir-a-cle! Pull down the strong man!

My prince of dreams! at last! My

Fa-ther, pull down the strong man!

SOPRANO I *p*
Au-burn! Au-burn! Au-burn! Au-burn! a

SOPRANO II *p*
Au-burn! Au-burn! Au-burn! Au-burn! a

ALTO I *p*
A spell! a song! a fire! a

ALTO II *p*
A spell! a song! a fire! a

TENOR I *p*
A spell! a song! a spell! a

TENOR II *p*
A spell! a song! a spell! a

BASS I *p*
Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

BASS II *p*
Sor-ce-ry! Sor-ce-ry! a spell! Cor-vain! Cor-

Rd.
M.

prince of dreams!

Fa - - - ther!

song! a rose! a fire!

song! a rose! a fire!

rose! Cor - vain! a rose! a fire!

rose! Cor - vain! a rose! a fire!

fire! a rose! a rose! a fire!

fire! a rose! a rose! a fire!

vain! Cor - vain! Cor - - vain! Cor - - vain!

vain! Cor - vain! Cor - - vain! Cor - - vain!

dim.

dim.

160

Auburn

Andantino

A.

Rose of mys - ter - y,

espress.

dolce

A.
 Rose of all the world, If ev-er from the world I fol - lowed

A.
 thee O - ver the hills of dawn, be-yond the plains Of sea and des - ert

A.
 breath - less be-neath noon, —

A.
 161
 Thro' mid-night for-ests whis - per - ing dread - ful - ly, Till I came to thy

A. *pp*

king - - - dom: bring thou me

A. home now to mine! _____

A. **162**

8. Shine forth! _____ So that they who de-

f *f* *p*

A. ny Thee, Shall be - hold thy heart _____

f

A. *burn-ing like fire,*

mf *cresc.*

163

A. *And hear what songs the*

f dim. *pp*

A. *el - fin peo - ple sing!*

pp *glissando*

pp

(A pause—not quite long enough to suggest an accident to the lighting)

pp

164 Allegro moderato
The Old Woman

The Scoffer (Old Man)

The Joker

The Bumpkin

The Coward

Corvain (loudly, throwing back his head)

Ha! ha! ha! ha! Ho! ho! ho!

SOPRANO

ALTO

Ha! ha! ha! ha!

Ha! ha! ha!

TENOR

Ha! ha! ha! ha! ha! ha! ha!

BASS

Ha! ha! ha! ha! Ho! ho!

Chorus

164 Allegro moderato

(Gradually everyone on the stage begins to move, mocking and threatening Auburn, who alone stands rigid)

W. 

S.  Bah! —

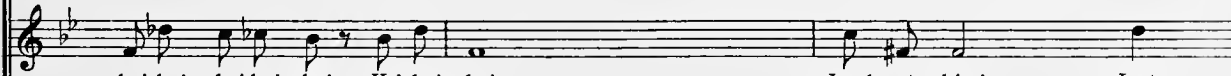
J. 

B.  Ah! I said so! I said so!

C.  May the King for-ev - er reign! How now, wiz-ard?

F. 

 Ha! ha! ha! ha! Ho! ho! ho! Look at him! —

 ha! ha! ha! ha! Ho! ho! ho! Look at him! Just

 ha! Ho! ho! ho! Look at him!

 ho! Ha! ha! ha! ha! Ho! ho! ho! Cor -



O.W. 

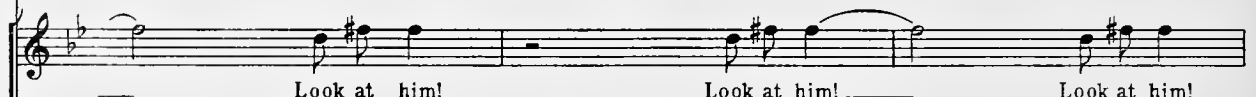
T.S.  I knew it from the first, I knew it from the first, I knew it from the


J. 

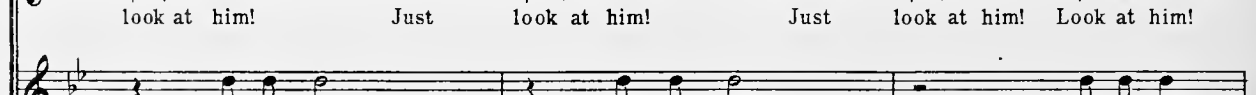
B. 

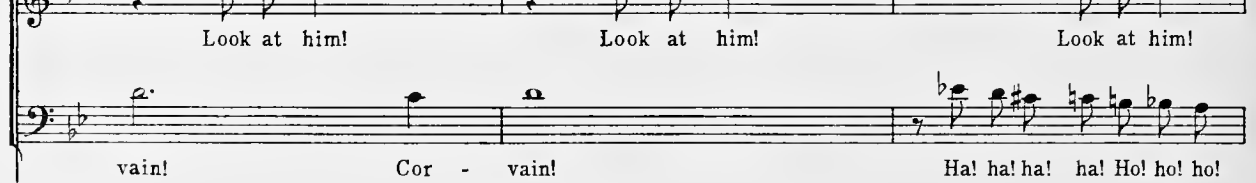
T.C.  Do your worst! Do your worst! Do your worst!

F. 

 Look at him! Look at him! Look at him!

 look at him! Just look at him! Just look at him! Look at him!

 Look at him! Look at him! Look at him!

 vain! Cor - vain! Ha! ha! ha! ha! Ho! ho! ho!



Rosamund

Rd. Have done! Keep

O.W. Now just look at him! These

T.S. first!

J. (threatening Auburn, who alone stands rigid)
Look at him! Look at him! Old wives'

B. Look at him! Look at

T.C. How now,

F. He'd be-

Old wives' tales have turned his brain!

Old wives' tales have turned his brain! Look at him!

Look at him now! Look at him!

ho! Look at him!

Rd. si - lence, clowns! Have your dull dreams be-held Fair-y-land,

OW. old wives' tales have turned, have turned him, have

T.S. Old wives' tales have turned him, have

J. tales have turned his brain! Old wives'

B. him! Look at him! Look at him! and know I said so! I

T.C. wiz - ard? Do your worst, your worst! How now,

F. witch us if he durst! He would be-witch us if he

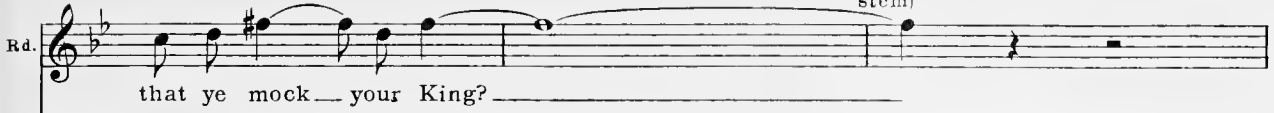
We have heard his ma-gic strain, his ma-gic strain!

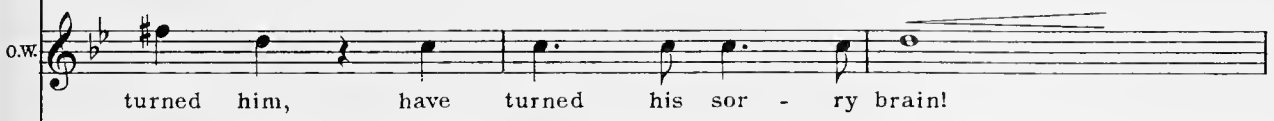
Ha! ha! ha! ha! Ho! no! ho! ho!

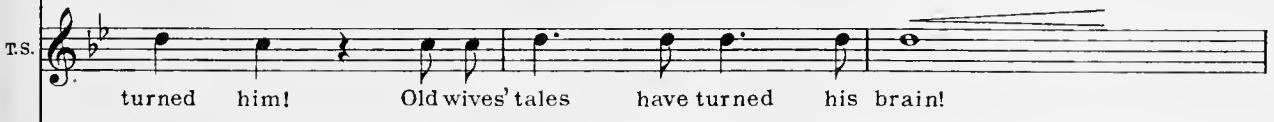
Look at him! We have heard his ma-gic strain! Cor -

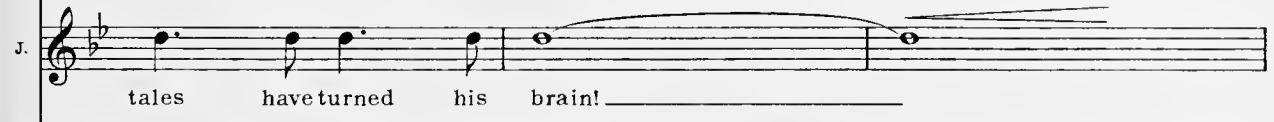
Look at him! Look at him! We have heard his ma-gic strain! Cor -

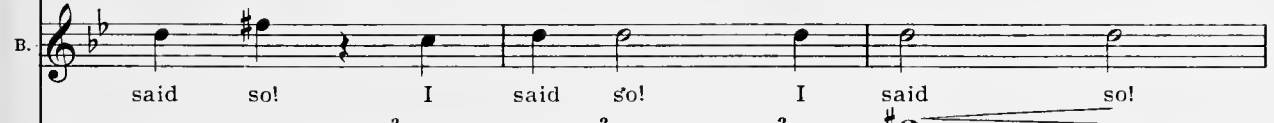
(A great wind. The petals are blown from the rose; Auburn holds up the bare stem)

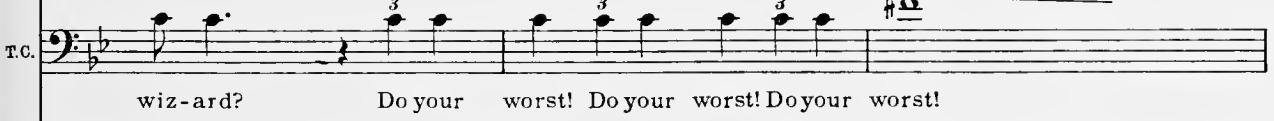
Rd. 

O.W. 

T.S. 

J. 

B. 

T.C. 

F. 











165

Rd. *ff* Ah!

OW. *ff* Old wives' tales have turned his brain! He'd be -

T.S. *ff* We have heard his strain! We have heard his ma-gic strain!

J. *ff* We have heard his ma-gic strain! We have heard his ma-gic

B. *ff* We have heard his strain! We have heard his ma-gic strain! We have heard his ma-gic

T.C. *ff* Wiz-ard, do your worst! How now, wiz-ard, do your worst! Old wives'

F. *ff* Look at him! Cor - vain! Look at him! Cor - vain!

ff Old wives' tales have turned his

ff Old wives' tales have turned his

ff Old wives' tales have turned his

ff Old wives' tales have turned his

165 *fff*

(Corvain opens his arms to Rosamund, who fears him suddenly and goes to Myriel. They leave)

Rd. Have done!

O.W. witch us if he durst!

T.S. Ancient tales have turned his sor-ry, sil-ly brain!

J. strain!

B. strain!

T.C. tales have turned, have turned his brain!

F. Old wives' tales have turned his brain! Come a-

brain! An-cient tales have turned his sor-ry, sil-ly brain!

brain! An-cient tales have turned his sor-ry, sil-ly brain!

brain! An-cient tales have turned his sor-ry, sil-ly brain!

brain! An-cient tales have turned his sor-ry, sil-ly brain!

(Auburn sits down hopelessly among the petals, while the crowd rushes out)

OW. 

T.S. 

Ay, let us go! We have heard his ma-gic strain! (going)

J. 

Ay, let us go! We have heard his ma-gic strain!

B. 

Cor - vain! (going) Cor - (off stage)

T.C. 

Look at him! Look at him! (Pointing, and going)

F. 

way! Cor - vain! Come a - way! Cor - (off stage)



Cor-vain! (*f*)



Cor-vain! (*f*)



Cor - vain! (*f*)



Cor-vain! (*f*)



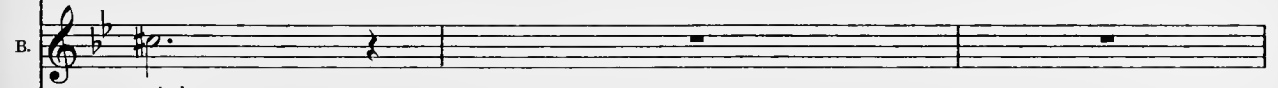
O.W. 

We have seen how fair - y ros - es blow!

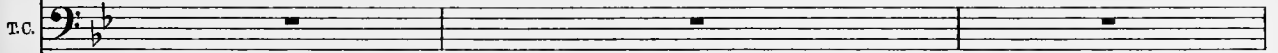
T.S. 

Seen how fair - y ros - es blow!

J. 

B. 

vain!

T.C. 

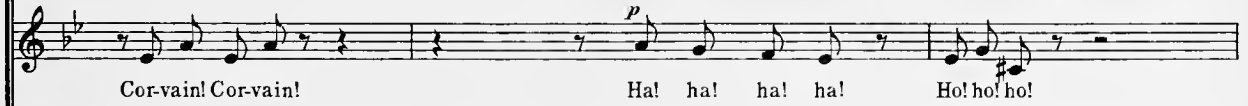
F. 

vain!



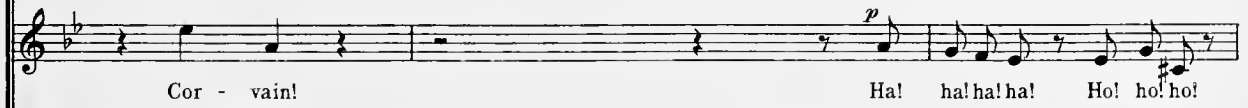
Cor - vain!

Ha! ha! ha! ha! Ho! ho! ho!



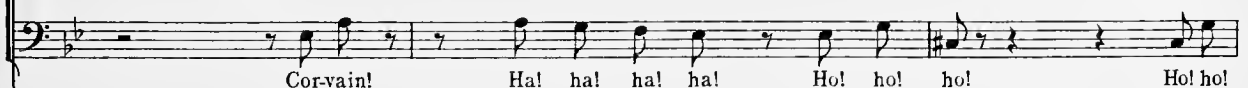
Cor-vain! Cor-vain!

Ha! ha! ha! ha! Ho! ho! ho!



Cor - vain!

Ha! ha! ha! ha! Ho! ho! ho!



Cor-vain!

Ha! ha! ha! ha!

Ho! ho! ho!

Ho! ho!



BASS

ho!
Corvain

This system contains a bass line and piano accompaniment. The bass line has a single note on a whole rest. The piano accompaniment consists of a right-hand part with a continuous eighth-note pattern and a left-hand part with sustained chords. A dynamic marking of *p* is present in the right-hand part.

(Auburn is alone but for Corvain)

Corvain (to Auburn,
John-a - Dreams! —

This system features a bass line with a vocal line starting in the third measure. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with sustained chords. A dynamic marking of *pp* is present in the right-hand part.

who looks at him vaguely)

What! Is the name of King So great a mat-ter?

This system features a bass line with a vocal line starting in the first measure. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with sustained chords. A dynamic marking of *pp* is present in the right-hand part.

So ho! So ho!

This system features a bass line with a vocal line starting in the first measure. The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with sustained chords. A dynamic marking of *pp* is present in the right-hand part.

C. *pp*

Give ye good-den, Broth-er!

(Corvain goes into the palace. The doors close)

C. *pp tenuto*

A. Auburn *ad lib.* Curtain

I have been King in Fair-y-land.

colla voce pp pp

A.

pp

Intermezzo

Andantino e rubato (♩ = 84)

The musical score is written for piano and bass. It begins with a tempo marking of "Andantino e rubato" and a quarter note equal to 84 beats per minute. The key signature has one sharp (F#). The score consists of six systems of two staves each.

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and single notes.
- System 2:** Includes markings for *espress.* and *pp* (pianissimo).
- System 3:** Continues the melodic and harmonic development.
- System 4:** Features a rehearsal mark at measure 168 and a *poco rit.* (poco ritardando) marking.
- System 5:** Includes a *poco più mosso* (poco più mosso) marking and a *mf* (mezzo-forte) dynamic.
- System 6:** Concludes the piece with a more active melodic line in the right hand.

8

f

dim. e rit.

mf

Detailed description: This system contains the first two measures of the piece. The right hand plays a series of chords in a 4/8 time signature. The left hand plays a bass line with chords and some eighth notes. Dynamics include forte (f), a decrescendo with a ritardando (dim. e rit.), and mezzo-forte (mf).

f

espr. dim.

Detailed description: This system contains measures 171 and 172. The right hand features more complex chordal textures. The left hand continues with a bass line. Dynamics include forte (f) and a decrescendo with emphasis (espr. dim.).

p

dim.

Detailed description: This system contains measures 173 and 174. The right hand has a melodic line with some grace notes. The left hand plays a steady bass line. Dynamics include piano (p) and a decrescendo (dim.).

pp r.h.

pp

170

Detailed description: This system contains measures 175 and 176. The right hand has a very soft melodic line (pp r.h.). The left hand has a bass line. Dynamics include pianissimo (pp). Measure 170 is marked at the beginning of the system.

Detailed description: This system contains measures 177, 178, 179, and 180. The right hand has a melodic line with grace notes. The left hand has a bass line. Dynamics are not explicitly marked in this system.

r. h.

Detailed description: This system contains measures 181, 182, 183, and 184. The right hand has a melodic line. The left hand has a bass line. The right hand part is marked *r. h.* at the end of the system.

(The soldiers enter)

TEN. I

Bade her be-ware of mor-tal-bliss, Turn, and a-mend her, and be shriv -

TEN. II

Bade her be-ware of mor-tal-bliss, Turn, and a-mend her, and be shriv -

BASS I

Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

BASS II

Bade her be-ware of mor-tal bliss, Turn, and a-mend her, and be shriv -

cresc.

172

(Guard-mourning. One of the soldiers shows Rosa -

en -

en -

en -

en -

172

espress.

mund's face by the light of a lantern)

ironical

espress.

Soldiers

unis.

Bade her be-ware of mor-tal_ bliss, Turn and a-mend her

Bade her be-ware of mor-tal bliss, - Turn and a-mend her

f dim. *mf*

173

and be shriv - en; "Fa - ther," quoth she, "be -

and be shriv - en; "Fa - ther," quoth she, "be -

f

cause of_ this Be thou re-ward-ed and for - giv - en." Out

cause of this_ Be thou re-ward-ed and for - giv - en." Out

ff

unis.

(The soldiers move off stage)

of her heart she plucks a_ rose Light-ing the dark with ho - ly splen -

of her heart she plucks a rose Light-ing the dark with ho - ly splen -

f

dor. Man nev-er heard and heav-en knows

unis. Man nev-er heard and heav-en knows

This system contains the first two systems of music. The top system has a vocal line in treble clef with lyrics "dor. Man nev-er heard and heav-en knows" and a vocal line in bass clef with lyrics "unis. Man nev-er heard and heav-en knows". The bottom system shows the piano accompaniment with treble and bass staves.

174

Whith-er a-way his steps at - tend her.

Whith-er a-way his steps at - tend her.

This system contains the third and fourth systems of music. The top system has a vocal line in treble clef with lyrics "Whith-er a-way his steps at - tend her." and a vocal line in bass clef with lyrics "Whith-er a-way his steps at - tend her.". A box containing the number "174" is positioned above the vocal line. The bottom system shows the piano accompaniment with treble and bass staves.

Abbey Bell

dim.

pp

This system contains the fifth and sixth systems of music. The top system shows the vocal line in treble clef with a fermata over the first measure. The bottom system shows the piano accompaniment with treble and bass staves. The word "Abbey Bell" is written in the right margin. The piano part includes dynamic markings "dim." and "pp".

poco marc.

Bell

This system contains the seventh and eighth systems of music. The top system shows the piano accompaniment in treble clef with the tempo marking "poco marc." and the word "Bell" in the right margin. The bottom system shows the piano accompaniment in bass clef.

pp *molto p*

175

marc.

sempre p *marc.*

M. **Myriel (to the guard)**

It is I. *riten.*

p


176

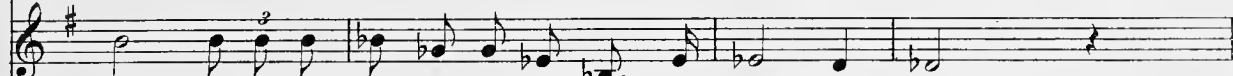
Poco lento (to Rosamund, who moves her eyes only)

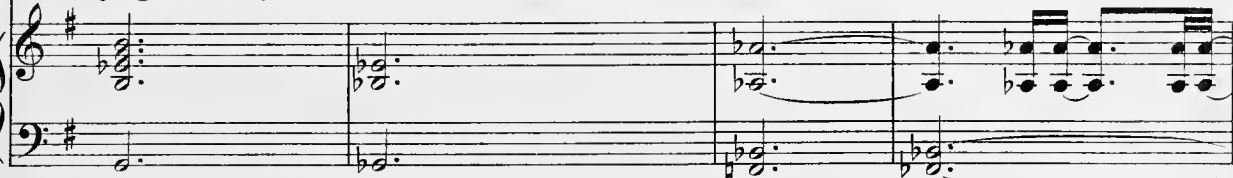
Daughter, it is I. No more Thy

p *pp*

Rosamund

Rd.  There is

M.  judge; on - ly an - oth - er wo - man, come To help and hear.





Rd.  no help. *(quietly)* I have thought of man - y things This night.

M.  Dost thou So hate me?



177 Rosamund

Rd.  Mother, thou in thy ho - li - ness, And the dear sis - ters, with their



Rd.  qui - et eyes Reflect - ing heav'n - even the snow - y saints We



Rd. pray to - e-ven - Ah! but they never knew What

Rd. I have known! Other things, better things, 13

178

Rd. It may be I am not fit to choose heav'n. Be it so! I choose!

Rd. There-fore ye must now De - stroy: not hat - ing me - fear - ing my

Rd. dream. Myrie!(angriily) *ff*

M. Fear-ing! fear - ing! Lento I have sinned -

179 Lento

Allegro moderato (♩ = 120)

M. *p*

Daughter, be thy name Blessed a-mong wo-men! De-stroy thee?

M. **180**

Child, Thou art free and ho-ly. In my blind hour I

M. *sf*

said thy dreams Came to thee out of hell. For -

M. *pp* *p*

give! I know now. God hath lift - ed

M.

thee a-live in-to glo-ry:

M. thy — dreams have seen Heav'n: — on - ly,

181

Più mosso (♩. = 56)

M. thou hast held the love Ce - les - tial for the earth - ly love we

M. know, — And called thy Par - a - dise E - den.

Rosamund

Rd. Thou dost not know, Moth-er. It was not heav'n. —
M. Am I so changed?

M. *(♩ = 120)*
 I was a woman ere I was a nun. How should I not un - der-

M. stand? Oh, look well! See how it might be,

M. thence how it hath been, And so, the truth!

Tranquillo

Rosamund

Rd. It is true that I

Rd. love The prince of

Allegretto

Rd. Fair - y - land! —

M. Myriel

Allegro

It shall not be! God will not

Allegretto

M. let so much be giv'n in vain; Thou shalt not look down-ward, seek-ing for Him:

184

M. Burn thy wings in the star

M. of Beth - le - hem!

Solenne
(very earnestly)

M.  *pp*

Lit-tle sis - ter mine, thou art near - to death, —

Moderato

M.  *p* *f*

Hov-er - ing between worlds. — I promise thee Life, ab - so-lu-tion,

185

Rosamund (dreamily)

Rd.  *p* *pp* *cl.* *pp*

All for me? I had

M.  *f* *pp*

saint - hood.

Rd.  *ppp* *delicatiss.* *ppp*

ra - ther re - member.

Myriel

M.

As the lost Re - mem-ber! Fare - well.

p

M.

I can on-ly be thy judge.

pp

187

dolce (Rosamund's Vision)

188

riten. più lento

189

(Auburn appears...

...he enters quickly, runs to the stake
Auburn

più agitato
fp marc.

Ha!

and hews at it with his sword)

(blow) (blow)

cresc. molto

(The sword breaks)

190

Rosamund

Rd.

Where-fore art thou come to me?

191

Auburn

Allegro molto agitato

A.

No-thing. A jest for fools. Thou shalt not die

ad lib. *ff*

p *ff (allegro subito)*

A.

While I live. It sounds

ad lib. *colla voce* *dim.*

sfz

Rosamund *tranquillo ad lib.*

3d.  Dost thou know me?

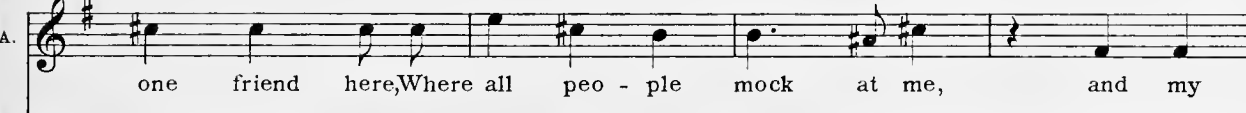
A.  brave-ly, does it not? No mat-ter. The

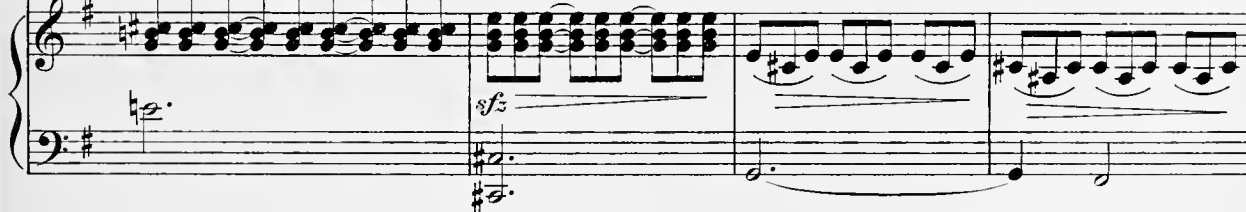
 *f* *p* *pp* *p*

192 *molto agitato*

A.  one soul On earth be - liev - ing me; my

 *f molto agitato* *sfz*

A.  one friend here, Where all peo - ple mock at me, and my

 *sfz*

A.  one Love now, — when no - thing more re - mains of me Worth lov - ing.

 *p*

A.

What else have I ev - er known?

p espress.

A.

193

I would have crowned thee, when I was a king - I would have saved thee, when I was a

pp

A.

man. No mat-ter. I have grown old in the dark And lost the dawn.

pp

Rosamund (smiling)

194

And thy queen?

I am here At thy feet.

p dolce *pp*

A. *f risoluto* (He kneels before her)

I re-mem-ber no more. Let the dream per-ish!

pp

poco, f *sfz p* *espress.*

Rd. *Rosamund (tenderly)* 195

Art thou so changed? My Lord, — I have yield - ed my har-vest;

p *pp*

Rd.

I have found my need. There is

pp

Rd.

no - thing more.

A. *Auburn (raising his head)*

Touch me.

fz *r. h.*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a series of chords with various accidentals (flats and sharps). The bass clef contains a melodic line with notes and rests. A dynamic marking *pp poco rit.* is present in the right hand.

Molto tranquillo

196

Second system of musical notation. The treble clef contains a series of chords. The bass clef contains a melodic line with notes and rests. A dynamic marking *pp* is present in the left hand, and a *dim.* marking is present in the right hand.

Third system of musical notation. The treble clef contains a series of chords. The bass clef contains a melodic line with notes and rests.

Fourth system of musical notation. The treble clef contains a series of chords. The bass clef contains a melodic line with notes and rests. A dynamic marking *molto legato* is present in the left hand, and a *ppp* marking is present in the right hand.

(They recognize each other)

Fifth system of musical notation. The treble clef contains a series of chords. The bass clef contains a melodic line with notes and rests.

197

Andante con moto

Rosamund

Rd.

A. Auburn

Rd.

A.

Rd.

A.

Rd. Au - burn, my king! Au - burn, my

A. Fair - y - land! My queen of ros - es!

Rd. love! What hath be -

A. What hath be -

198 *a tempo*

Rd. fall - en us? We have seen one

A. fall - en us? We have seen one

dim. *poco rit.* *pp* *a tempo*

Rd. light, where - of death is the

A. light, where - of

Rd. shad - ow. Still the same,

A. death is the shad - ow. Still the same,

Rd. still the same, Sweet-er than the glo-ry of the strong in war.

A. Thou and I, love, are one! Thou art mine.

pp

Un poco mosso

Rd. Lord of my joy, I have known thee in sor - row. Sun of my
A. Flow'r of my Spring, Have I seen thee in Au - tumn?

Un poco mosso

ppp

Rd. dawn, make me thine a - gain. And I mind no
A. Moon of my dream, Dost thou shine a - gain? I am

Rd. more the small pain that will make dark-ness of me.
A. on - ly a pil - - grim sav - ing my palm.

200

Rd. Still the same, Thou and I, And I

A. Still the same, Thou and I: Yet

Rd. mind no more the pain and dark - - - ness, Than songs of lit-tle

A. if it be— thy will, look down, and so, Light-ing the

201

Rt. chil - dren far a - way, Sing - ing to call me home. — *molto rit.*

A. win-dows of my heav'n for me, Bring thou the wan - d'rer home! — *molto rit.*

(It is daylight, and villagers appear)

pp

202

Con moto

tr

cantando

(Robin enters)

203

pp

204

A. Auburn *f*

Robin *mf con moto* Hold

So we who bear her bur - den -

A. you there, good fel-low!

Robin Who calls me Good-fel-low?

f pizz. *p*

205 Rosamund

Rd. Au - burn, the king!

A. Auburn
One who hath need of thee. (to Rosamund)

Rb. Dost thou say so?

205 (♩ = 76) *pp*

(to Robin)

A. Say thou So, lest we all per - ish.

A. If it be true, Au - burn reigns; if — it be a lie, no

pp

206

A. less Cor-vain falls, and the peo - ple crown —

mf *pp*

A. their king. _____ Robin *Andantino*

Rb. And the Rose? And the Song?

pp

Rd. Rosamund *poco rit.* [207] *Allegro*

Rb. Dreams! _____ It may be,

poco rit. *pp* *Allegro*

Rb. We have our dreams too. _____ Shall a dog forge crowns Out of the

Rb. gold of the moon? _____ Shall a blind mole Hon - or the

Rb. *morn - ing star? See now, ye*

Rb. *trust Nei-ther your - selves, nor us, nor your dreams!*

Rosamund
Rd. *Art thou so bit-ter? Auburn*

A. *Nay, it is not that, They live by dreams;*

(to Robin)

A. *we oth-ers die of them. Thy par-don. Robin (astonished)*

Rb. *Thou art strange-ly like a*

Rosamund (to Robin)

Rd. *Dost thou say so?*
 (recovering his usual manner; to Auburn) (They move toward the tavern,
 Rb. king! Not I. If my lord will—

pp *pp* *p*

but are stopped by Corvain)

Corvain

(Myriel enters, followed by nuns)

C. *Pa-tience a-while, good Brother!*

f *ff* *pesante* $\frac{3}{3}$

210

Rosamund

agitato

Rd. He is the
 Auburn (facing Corvain) No-thing. A lit-tle longer, and my will Might have been more.
 C. What is thy will?

210 *mf* *sfz* 5

Rd. *Allegro moderato*

king!

portando

C. So? I am still the king here - a - bout. Our moth - er keeps Her king in

Allegro moderato

p *leggero*

C. 211

heav'n. May - hap it were as well Thy king should go and reign in Fair - y - land -

pp

M. *Myriel* *Allegro agitato*

Well dost thou Know he is

C. Lest we faint un - der three crowns.

Allegro agitato

f *p*

M. *Moderato*

not the king. What hast thou done With Au - burn? Out of con - se - crat - ed ground His

pp *p*

212 *agitato*

M. blood cries out up-on a brother! Man, Dost thou think I do not know?

M.
 C. Corvain *f* Too late now, Mother! Why not have cried murder be-

C. fore I caught out of thine hand this gold-en toy Where-fore kings have been slain?

(parodying Myriel) *Allegro agitato*

C. Well dost thou know Our Au-burn lies in con-se-crat-ed ground!

(impressively)

c. *3* Who-so digs deep e-nough may find his bones Under your Ab - bey. Lord,

c. **213** *Allegro molto*
 — what a coil! Broth-er From broth - er set a -

c. *ff*
 part, a king dis - crowned, A

c. pret - ty la - dy burned for lov - ing — all For God's glo - ry! Well,

c. *ff*
 I will do my share: Take him!

214

(The soldiers move upon Auburn)

Auburn

(Auburn seizes Myriel's crozier and

A.

First will I do mine.

ff *ff* *fff*

(strikes down Corvain)

SOPRANO

ff *ff* *dim.*

Sac - ri - lege! Sac - ri - lege! Sac - ri - lege!

ALTO

ff

Sac - ri - lege! Sac - ri - lege! Sac - ri - lege!

TENOR

ff

Trea-son! Trea-son, ho! Trea-son!

BASS

ff

Trea-son! Trea-son, ho! Trea-son!

dim.

(Corvain rises with difficulty)

Sac - ri - lege!

Sac - ri - lege!

Ho!

Ho!

Trea-son!

dim. *p.* *p.*

215 Corvain

(to Myriel)

C. *Bind him yon-der! E-nough! Thou hast thy vic-tim,*

pp

(Auburn is chained beside Rosamund)

Myriel

M. *Daughter, be-lieve, There is not an - y*

C. *I mine. Solenne*

p

216

M. *anger in my heart A-gainst thee. Put a-way thy bit-ter strength And receive*

p

M. *par-don, or, if not for thy - self, Re-mem-ber this poor mad soul thou hast drawn*

M. *Down to thee. Put a - way thy bit-ter joy, And save him.*

tranquillo

217

Auburn

Con moto

A.

Dear, would I live so?

(to Rosamund)

Corvain

C.

Nay, save Thine own life, pretty one! There

217

Con moto

C.

is yet time De-spite all dreams, dry wo-men — and dead

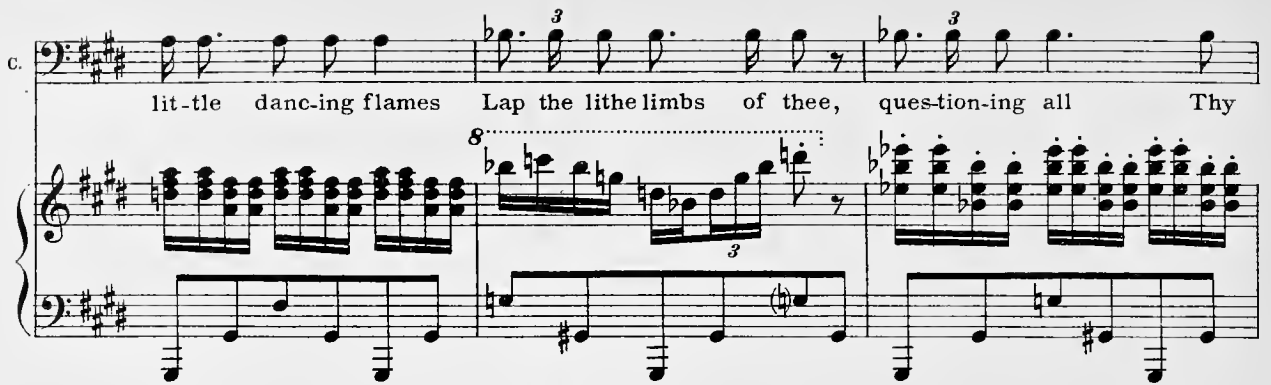
(The soldiers continually pile fagots about the' stake)

C.

men. What, stubborn? What, un-

C.

willing? Present-ly The sparks crack and the

c.  *lit-tle danc-ing flames Lap the lithe limbs of thee, question-ing all Thy*

8 *3*

c.  *beau-ty - then the fire tow'rs and clings - oh, A*

218

c.  *hun - gry lov - er! pil-low-ing thy white pain In down-y - bosomed clouds -*

c.  *holding the last Wild leap of thee help-less, till thy life shines*

3 *3* *f*

C. *In the red heart of a great rose.*

pp

219 **Rosamund** (quite unshaken)

Au-burn, I will tell thee a se-cret: he is a fool, this king -

p

Rd. *(A shout of laughter comes from the tavern. Corvain turns away)*

He thinks we are a - fraid.

Auburn

And then our wise Mother:

p *f* *pp*

A. *(Another howl from the tavern. Myriel makes the gesture of invocation)*

She thinks we need heav'n.

p

220

Myriel

M. *f* A - ve Vir - go glo - ri -

SOPRANO I *f* A - - - - men.

SOPRANO II *f* A - - - - men.

ALTO I *f* A - - - - men.

ALTO II *f* A - - - - men.

220

M. o - - - sa!

Do - - - mi - ne se - quen - do du - cem Cru - ci -

Do - mi - - - ne se - quen - do du - cem Cru - ci -

Do - mi - - - ne se - quen - do du - cem Cru - ci -

Do - mi - - - ne se - quen - do du - cem Cru - ci -

8

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

fix - - - um, fer - re cru - cem Da per umbras et in

8

f

loco

221

(A soldier applies the torch to the pile of fagots)

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

lu - cem; Aut no - len - tem sus - ti - ne - re,

221

p

cresc.
 Do - mi - ne, ne te vi - de - re De - fen - da - - tur, mi - se -
cresc.
 Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se -
cresc.
 Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!
cresc.
 Do - mi - ne, ne te vi - de - re De - fen - da - tur, mi - se - re - re!

Più mosso

re - re! mi - se - re - re! mi - se -
 re - re! mi - se - re - re! mi - se -
 mi - se - re - re! mi - se - re - re!
 mi - se - re - re! mi - se - re - re!

TENORS

(The flames flicker)

Soldiers

BASSES

Lords of birth, lads of beg - gar - y, lords of
 Lads of beg - gar - y, — lads of beg - gar - y, lords of

Più mosso

re - - re! mi - se - re - - - - re!

re - - - re! mi - se - re - - - - re!

mi - se-re - - - re! mi - se-re - re!

mi - se-re - - - re! mi - se-re - re!

birth, lads of beg-gar- y, lords of birth, ye lords of birth, Ye

birth, lads of beg-gar- y, lords of birth, ye lords of birth, Ye

222

(The people in the tavern troop out, followed by Robin)

Allegro con fuoco

ff Mi - se - re - - - - re!

ff Mi - se - re - - - - re!

ff Mi - se - re - - - - re!

ff Mi - se - re - - - - re!

ff lads of beg-gar- y, lords of birth And broth-ers a - round the bowl, — Come

ff lads of beg-gar- y, lords of birth And broth-ers a - round the bowl, — Come

Allegro con fuoco

222

join the mirth of our moth - er Earth, And share her soul

join the mirth of our moth - er Earth, And share her soul

ff Round, round, and round a - gain, Time your trouble was drowned a - gain,

ff Round, round, and round a - gain, Time your trouble was drowned a - gain,

ff Mi - se - re - - -

ff Mi - se - re - - -

ff Mi - se - re - - -

ff Mi - se - re - - -

b Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

b Jol - li - ty fol - lowed and found a - gain, And hearts made whole!

223

re!
re!
re!
re!

Her fro - zen breast was a rose of spring Or ev - er your woes be -
Her fro - zen breast was a rose of spring Or ev - er your woes be -

223

gan; — So laugh your best, and be king by king, And man by
gan; — So laugh your best, and be king by king, And man by

man. — Round, round, and round a - gain,
man. (For time goes) Round, round, and round a - gain,

man. — Round, round, and round a - gain,
man. (For time goes) Round, round, and round a - gain,

man. — Round, round, and round a - gain,
man. (For time goes) Round, round, and round a - gain,

Time your trouble was drowned again, Jol-li-ty fol-lowed and found a-gain By him who can! —

Time your trouble was drowned again, Jol-li-ty fol-lowed and found a-gain By him who can! —

8

a 2

224

Poco meno mosso

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, — Till

Then think up-on her, and sing her hon-or, And drink to her fair re - nown, — Till

Poco meno mosso

flow'rs loom up in the bloom-ing cup, And stars bow down — (to the

flow'rs loom up in the bloom-ing cup, And stars bow down (to the ground, —

225 *ff*

ground, so) Round, round, round again, Time the Dev-il was
 to the ground, so) Round, round, round again, Time the Dev-il was

drowned again, Jol-li-ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With
 drowned again, Jol-li-ty fol-lowed and found a-gain (And throned a-gain and crowned a-gain) With

226 (The smoke and flames ...)

wine's own crown!
 wine's own crown!

8 ... have risen

and spread.

There is much motion and tumult)

Presto

227

(The lights change as in Act I, when Rosamund....

Rd. **Rosamund** *p*

A. **Auburn** *p* Heark - en: the song!

(♩. = ♩)

Be - lov-ed, we have drunk one Cup of red wine to -

calls attention to the Rose)

Lock!.. the Rose!

geth - er: one more now, And then - Fair-y-land!

SOPRANO

ALTO The Nuns

TENOR

BASS The Soldiers

The

The

The Rose!

Rose!

Rose!

The Rose!

The Rose!

The Rose!

The Rose!

The Rose!

The Rose!

pp

ppp

(The change in lighting continues throughout)

229

Moderato

Rd. *p*

Rose of the world, thou art ev - 'ry-one's own:

pp

Rose of the world, thou art ev - 'ry-one's

pp

Rose of the world, thou art ev - 'ry-one's

pp

Thou art ev - 'ry-one's

pp

Thou art ev - 'ry-one's

229

Moderato

pp

pp

Rd. *pp*

Who-so-ev - er Wan - ders the gar - den shall wear thee and bear thee a - long

own, Rose of the

own, Rose of the

own, Rose of the

own, Rose of the

Un-der the breast of de - light, on the crest of en-deav - or Blooming, a blush and a
 world, thou art ev - ry - one's own, O Rose!— Rose of the
 world, thou art ev - ry - one's own, O Rose! Rose of the
 world, thou art ev - ry - one's own, O Rose!—
 world, thou art ev - ry - one's own:

mel - o - dy, blos - som and song; Still, when the kiss - es are done, when the
 world! O Rose!
 world! O Rose!
 Rose of the world!
 Rose of the world!

230

Rd.

bat-tle is o - ver, Burn-ing be-fore him, be-yond him, a - lone and a - far;
 Burn-ing be - yond us a - far;
 Burn-ing be - yond us, burn-ing be - yond us a - far;
 O Rose! Burn-ing be - yond us a - far;
 O Rose! Burn-ing a - far!

Rd.

Light in the heart of the saint; in the heart of the lov - er Fire; in the king's heart a
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *ppp*
 Light in the heart of the saint, In the *pp*

231

Rd. star. Star of the king's heart, a star. king's heart, a star. king's heart, a star. king's heart, a star.

231

pp *pp subito*

Rd. sea, thou art known: Of thy gold is our

Più mosso

Rd. trea - - sure. All men have sought for thee, fought for thee, un-der the

232

Rd. sun, Fear-ing strange gods, bear-ing old pain, o -

Rd. bey-ing new plea - - - sure, Sure-ly their sor-rows are man - -

233 Poco meno mosso

Rd. y, their joys are as one. Ev-er an earth more un -

Rd. earth-ly, a heav'n more hu-man, Bod-y and breath of de -

Rd. sire in im-mor-tal al-loy,

234 Tempo I^o(moderato)

ad.

Dreams in the heart of the man, in the soul of the wo-man One
pp Dreams in the heart of the man, in the *pp*
pp Dreams in the heart of the man, in the *pp*
pp Dreams in the heart of the man, in the *pp*
 Dreams in the heart of the man, in the *pp* à 2

234 Tempo I^o(moderato)

pp *pp*

Rd.

hope, one beau-ty, one joy! *pp*
 wo-man great joy!
 wo-man great joy!
 wo-man great joy!
 wo-man great joy!

pp

Robin (drinks as in Act I; he casts the remaining drops upon the fire, which

235 *ff.*

Ra. Health to the king and queen!

ff. Our king and queen!

ff. Our king and queen!

ff. Our king and queen!

ff. Our king and queen!

235 *ff.*

vanishes)

Più mosso

Ra. Ye whose blind pow'r is

p Crown them! Crown them!

p Crown them! Crown them!

p Crown them! Crown them!

p Crown them! Crown them!

Più mosso

ff

p

Rn. melt - ed in - to mirth, Whose ho - liness is now a sin for - giv'n,
 Crown them! Crown them! Crown them!
 Crown them! Crown them! Crown them!
 Crown them! Crown them! Crown them!

pp

pp

Rn. — — — — — *ad lib.*
 Know - ing not heav'n, what have ye known of earth?

pp

Rn. — — — — —
 Know - ing no earth, what can ye know of heav'n?

ppp

Rosamund

*tenuto ed espress.*236 *Con moto moderato*

Rd. *pp*
Fair - y - land! Fair - y - land! Fair - y - land!

A. *pp*
tenuto ed espress.
Fair - y - land! Fair - y - land! Fair - y - land!

Rn. *pp*
tenuto ed espress.
Fair - y - land!

C. *pp*
tenuto ed espress.
Fair - y - land! Fair - y - land! Fair - y - land!

Where shall we hide from Fair - y - land? We who are wo - man -

Where shall we hide from Fair - y - land? We who are wo - man -

Where shall we hide from Fair - y - land? We who are wo - man -

Where shall we hide from Fair - y - land? We who are wo - man -

236 *Con moto moderato* (♩ = 80)

pp tenuto ed espress.

pp

pp

born: A mu - sic of God's mak - ing to the word of man's de - mand?

born: A mu - sic of God's mak - ing to the word of man's de - mand?

born: A mu - sic of God's mak - ing to the word of man's de - mand?

born: Mu - sic of God's mak - ing, word of man's de - mand?

crese.

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

Nev-er an ear too dull to hear the call of the elf - - in horn; Nor an

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

Nev-er an ear too dull to hear the call of the elf - - in horn, Nor an

crese.

eye so blind but it shall find the way to Fair - y - land!

eye so blind but it shall find the way to Fair - y - land!

eye so blind but it shall find the way to Fair - y - land!

eye so blind but it shall find the way to Fair - y - land!

237

ff

Rosamund

Rd. *ff* ³ Now it is known: the king-dom of fan - cy, found - - -

A. *ff* ³ Now it is known: the king-dom of fan - cy, found - - -

Rn. *ff* ³ Now it is known: the king-dom of fan - cy, found - - -

ff How shall we dwell in Fair - y - land? We who are dust and

ff How shall we dwell in Fair - y - land? We who are dust and

ff How shall we dwell in Fair - y - land? We who are

ff How shall we dwell in Fair - y - land? We who are dust and

Rd. - - ed Firm in the flesh that hun - - gers,

A. - - ed Firm in the flesh that hun - gers,

Rn. - - ed Firm in the flesh that hun - gers, the

fire, ³ Glo - - ry and gloom in - ter - wo - - ven, a

fire, ³ Glo - ry and gloom - in - - ter - wo - - ven, a

dust - and fire, ³ Glo - - ry and gloom in - ter - wo - ven, a

fire, ³ Glo - ry and gloom in - ter - wo - - ven, a

238

Rd. the soul that knows. Now it is known: the

A. the soul that knows. Now it is known: the

Rn. soul that knows. Now it is known: the

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

dark and a shin-ing strand: How shall we dwell in

238

Rd. king - dom, Throned up - on clay, with fire - as a robe sur -

A. king - dom, Throned up - on clay, with fire - as a robe sur -

Rn. king - dom, Throned up - on clay, with fire - as a robe sur -

Fair - y - land? How shall we, how shall we dwell in Fair - y - land?

Fair - y - land? How shall we, how shall we dwell in Fair - y - land?

Fair - y - land? How shall we, how shall we dwell in Fair - y - land?

How shall we dwell, how shall we dwell in Fair - y - land?

Rd. with the light of heav - - en,

A. with the light of heav - - en,

Rn. with the light of heav - - en,

p sleep - - ing in heav'n and dream - - ing,

p sleep - - ing in heav'n dream - - ing,

p sleep - - ing in heav'n and dream - ing,

p sleep - - ing in heav'n and dream - - ing,

Rd. *cresc.* crowned with the light of the *ff*

A. *cresc.* crowned, *ff* and crowned with the light of the

Rn. *cresc.* crowned with the light, *ff* crowned with the light of the

cresc. dream - - ing in Fair - - y -

cresc. dream - - ing in Fair - - y -

cresc. dream - - ing, and *ff* dream - ing in Fair - - y -

cresc. dream - - ing, and *ff* dream - ing in Fair - - y -

240

Rd.
Rose!

A.
Rose!

Rn.
Rose!

land!

land!

land!

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